# My War

(MY WORDS)

8

e barricade bij een winkel op de Champs-Elysées. © AFP

Against Police Brutality by Kristof Mondy
We stand against the violence used by men
in blue. Fuck your badge!

# Introduction

So here I am, introducing issue 8. The fifth introduction I'm writing while in (semi-)lockdown. Sixth if you count the 1-2-3 omnibus as well. It strikes me how this is feeling like the new normal to me. Makes me angry and confused too, especially since we're at the brink of new posibilities/new options for friendly encounters and live music. I've been looking forward to this for so long. Either way, wether we like it or not, there will be a new normal, right? Last weekend K-Town spread the news that they have a go for a 'smaller' edition of K-Town fest in August. Something to look forward too! However, I do hope I'll have my vaccination by then, Belgium is moving so slow with those!

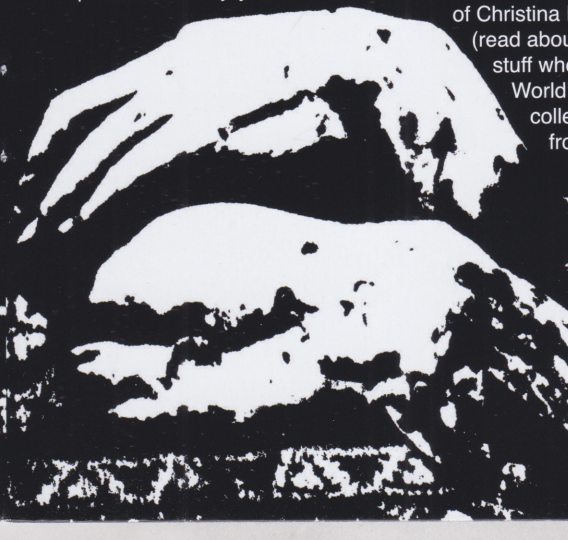
And while I'm nagging about a vaccination program that is moving too slow, people are being shot in Colombia for asking lower taxes. Just recently Colombia's government has essentially passed a state of emergency decree without due process. This will give them even more powers to violate the rights of Colombians during the protests. We can't just sit back and relax. But actions aren't always easy, especially in these times where setting up a benefit show is impossible (at least overhere in Belgium). And what about the Palestinian quest for freedom? There's recently been aggreed another ceasefire, but for how long? And in what repulsive way will the silence be broken again? It's like those regions are moving from ceasefire to ceasefire. Children are the biggest victims here... And all this backed by the US and other big governments. Please, where possible, click the 'donate' button and help these people out. I'm not asking to donate a 100€... If every reader of this zine would donate 5€ we'd be able to gather a nice a mount of money for sure. That's a lot of food and medicines for the ones in the front row. Maybe I should do another run of bootshirts and donate to Colombia and Palestina this time...

Hmm, can I talk hardcore punk? Offcourse, it's my magazine. Some new music was released (or advance listening stuff reached my mailbox), so here's some recommendations. Goodbye World and Veil II. Both are from the last Youth Attack records update. GW is some allstar line-up (from the best YA bands) playing stuff akin to YA bands like The Repos, Failures or Absolute Power. V II is James Trejo from Cadaver Dog amongst others, playing Denver wolfpack HC. Soon to be released on Armageddon is the Exil LP (ex-DS13). Really love those songs, fast, trashy and with a slice of good vibes metal riffs... I also liked Refractive Errors a lot. Very fast stuff from folks involved in Grimly Forming and Rolex. Giving me some Bad Brains vibes at times. 100 Percent Blood is very raw and primitive in sound and riffing. It's heavy and stomping! I'm also looking forward to that Bootlicker LP to drop, the advance is 14 songs, all killer no filler. Furthermore, Circus, Indre Krig and Bloodsuckers are definitely worth your time.

As far as reading stuff goes, Ball Of Destruction remains a very well written magazine, maybe one of the best out there. Musicwise BOD focusses more on HC and metallic HC, but both the tone of voice and the lay out are impeccable. Another interesting read from Belgium as well is Rage!. They released issue 2 a couple of weeks ago. Same here, very well written pieces wrapped in slick lay-outs. I'm not a big fan of those picture pages in a non-photozine but it works so ignore that. Two photozines I enjoyed a lot are Inferno Photozine part 4 and World's Apart. Inferno is the solo zine effort of Christina Inferno, house photographer of the Ungdumshuset (read about her in My War issue #4). Great black and white stuff where you can almost smell that moshpit sweat. World's Apart is a collective effort. Amber Valence collected pictures by these amazing photographers from the global punkscene, awesome stuff!

Anyway my space is running low here, we're almost back at it, live shows are lurking from behind the corner. Like Raybeez said it: "Always keep the faith!"

Thanks - K.



Pictures by Angela Tumalan (IG: @brittlebonesil)

# BIB

**From the moment I heard the 'Pop' 7" somewhere late 2016, I was hooked! The frenzy yet heavy riffing, those delayed, crazy vocals, that harsh drumsound... I looked up their demo and followed BIB ever since. Fascinated by release after release. But I had to be patient cause there was a certain amount of time between releases, so BIB got on and of my radar for quite some time. And then, just before all hell broke loose, they released 'Delux' late february 2020. That record made an instant jump to my best off 2020 list! One year after that release I decided to aheva chat with Nathan. Kind of short, but totally fits the musical outputs of BIB!**

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**What does BIB mean, literally / figuratively and musically?**
Man bibs means Love

**BIB hails from Nebraska if i'm not mistaken. How's punk life in Nebraska like? Is there a tight scene, lot's of bands?**
Not much going on in Nebraska. A few bands but no hardcore punk scene

**BIB released the Delux LP right before the COVID outbreak. How has the reception of the LP been so far? You released that LP with Pop Wig records. Was it love at first sight with the label? Pop Wig has released some great records so far without pinning on one sub-style...**
We're very happy with the record, but unfortunately disappointed we haven't been able to tour with it. Pop Wig has been nothing but love and family, I wish we would have done all of our previous releases with them.

**You were saying earlier that there's no real local HC Punkscene. COVID made it impossible to tour. Let's go back to before the whole pandemic. Was BIB an active touring band? Did you play a lot of shows in your total existence? And what's the TOP 3 of craziest shit that happened to BIb (and the individual members) on the road?**
I would think so, BIB routinely did tours yearly pre pandemic. Top 3? Haha man I'm so fried I can't really remember. I will say our shows at static shock 17' and our most recent in Chicago and New York for the release of Delux are top 3 for me.

**Before the Delux LP BIB released a handfull of 7"s first. Demo - Pop - The Face - Moshpit (and then a collection LP of all the 7"s). All great songs! Was there a reason why you choose for the 7" format and not write for an LP sooner? Is songwriting a slow process for BIB?**
I wouldn't say it's a slow process. Hardcore and Punk LP's for me are some of the most boring formats to listen too. The 7" is a perfect vessel for hardcore and punk. Even the idea of putting out a two sided LP isn't our bag and I'm not sure ever will be.

**That collection LP was released with the European label Erste Teke Tontreager and is called 'A Band In HC'.**
Haug has been a friend and huge help for us in Europe it's always an honor to work with Erste Teke Tontreager

**BIB is not just setting standards for some great music but also some awesome record sleeves! Let's take a closer look at the 7"s. The demo has some kind of a medieval flail weapon in pink. The Pop 7" has those fingerless metal gloves holding some spacy sunglasses, the Face has people holding weird and big freaky masks and then Moshpit has chains and some kind of 'moon' in front? All high contrast to almost gritty images... Who in the band goes over the visual aesthetics? Is that an important aspect? Does it need to have a hidden agenda?**
All of the 7" and first compilation records were done by Chase Mason. We wanted to keep the same imagery throughout all of our releases and Chase has been amazing for us. The cover for Delux though was done by Theresa Escobedo who we always have had an instant connection with. Theresa is not only family but one of our favorite artists right now.
The overall visual process is a big group effort, but Brock puts in a massive amount of time and his own work.

**For the Delux sleeve design you worked with Theresa. But there's the same minimalistic aesthetic due to Brock's lay-outing. One side of the inlay says 'One Miracle, One Way'. What's that about? Seeing the middle finger that goes along it might be something sarcastic?**
That is an homage to my favorite, the greatest band to ever exist. The Grateful Dead. It may look like a middle finger but we're actually flying our pointer figure asking, begging for a sign, a miracle and a way into happiness.

**There are no lyrics on the insert of the LP but you did release a 'Super Delux' lyriczine just now. Why do it this way? It's a great peace with lot's of new and unique art, but seems a strange choice…?**
We've never provided lyrics for any of our releases, and honestly never intended to for Delux. We had been tossing around this idea though for a previous release and over spring time decided to do it with Delux. Originally wanted to release in the summer of 2020, but unfortunately due to some problem this was pushed back to February 2021.

**No lyrics to read but I couldn't help but go through the song titles. 'Eyes of the World', 'Boiling Point', 'Foreign States'... Feels like these have some political undertone?**
Absolutely. While the opening track is another homage to the dead, those three songs are about a much larger struggle to life. Battling toxic hostility but also trying to grasp control of your own life. Foreign States takes a different approach and is very much about finding your voice and self when you are born a foreigner in your own country.

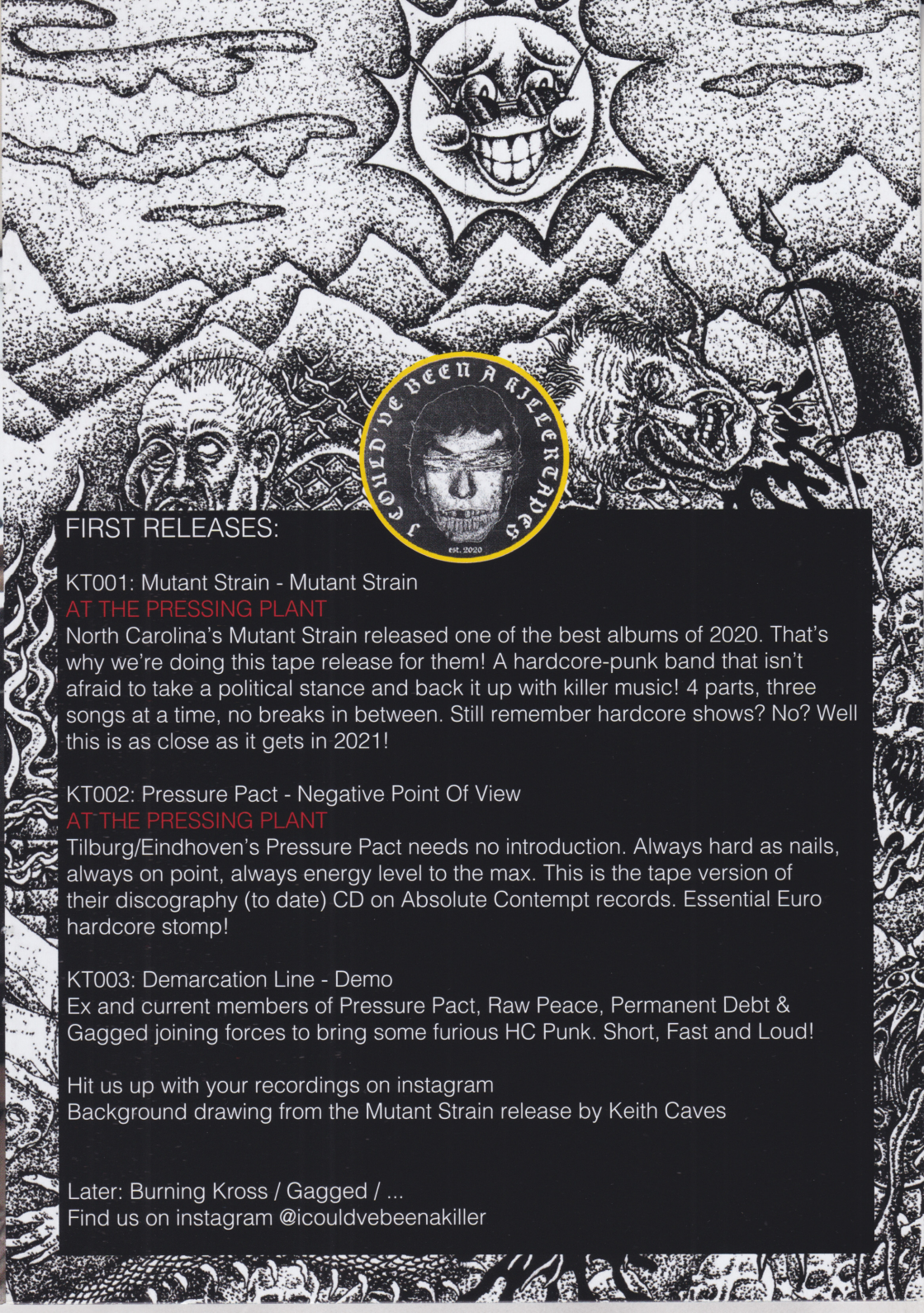
**The opposites (as to what I'm feeling with the song titles) would be 'Love, Peace & Poetry' en the 'Laugh Track'. The latter is a song where you actually start laughing, I love it! What are these 2 songs about? And maybe in general, what kind of lyrical themes fit with BIB?**
Love, Peace & Poetry are my 3 favorite things and another homage to true psychedelica. A song about being true to yourself, be the freak you want to be.
Laugh track is simply about worries and troubles that are simply just honestly laughable.
A lot of my lyrical content is personal to my never ending struggle with myself and the environment around me.

**Can you tell us something more about being born a stranger in your own country and that never ending struggle with yourself and your direct environment?**
Being a 1st generation American, even though I may have been born into this country I will never be considered American, but for me to return to Hong Kong I will never truly be seen as Chinese. It's an unknown gap of not really knowing where I truly belong. Due to my father not being born in Iran I am ineligible for a dual citizenship and unable to visit my mother's family.

**Damn that mustn't be evident. I hope the recognition for your music helps you to feel a little more comfortable? That said I wanted to make a little jump to something else you released, early on in the lockdown. The 'Blue Bird' single. Tell us something more about that solo effort? How did that come about, why did you feel the need to write and release…**
Being a songwriter is my true passion. While hardcore and punk find itself somewhere in my life, I spend most my time writing. Blue Bird, my first single, is simply about good luck. One of my closest friends' mother; a southern lady, always had these sayings. Red bird go away, Blue bird bring me luck today. Due to the long year of 2020 I've had a few setbacks with my solo music, but I have plans for about 4-5 singles I'll be releasing this year.

**Well I'm definitely stoked to hear more singles from your hand. So we've reached the end of our little chat. What will 2021 and (just to play safe) 2022 bring? What are you wishing for? Personally and musically.**
Definitely some touring, Europe included. Maybe some new Bib… But personally man, I'm just trying to take it easy and get better at playing. Much love man. Thank you for having me!

Pictures by Angela Tumalan (IG: @brittlebonesil)




## FIRST RELEASES:

KT001: Mutant Strain - Mutant Strain
AT THE PRESSING PLANT
North Carolina's Mutant Strain released one of the best albums of 2020. That's why we're doing this tape release for them! A hardcore-punk band that isn't afraid to take a political stance and back it up with killer music! 4 parts, three songs at a time, no breaks in between. Still remember hardcore shows? No? Well this is as close as it gets in 2021!

KT002: Pressure Pact - Negative Point Of View
AT THE PRESSING PLANT
Tilburg/Eindhoven's Pressure Pact needs no introduction. Always hard as nails, always on point, always energy level to the max. This is the tape version of their discography (to date) CD on Absolute Contempt records. Essential Euro hardcore stomp!

KT003: Demarcation Line - Demo
Ex and current members of Pressure Pact, Raw Peace, Permanent Debt & Gagged joining forces to bring some furious HC Punk. Short, Fast and Loud!

Hit us up with your recordings on instagram
Background drawing from the Mutant Strain release by Keith Caves

Later: Burning Kross / Gagged / ...
Find us on instagram @icouldvebeenakiller

Picture by Allison Schnackenberg

# NANCY BARILE

**I gotta be honest here, when I bought the book it was mainly because of the 'Barile' last name. Yes, I was hoping to read some SSD biography on how Al beat up a whole crew on his own and ate Springa for dessert or something. No, instead I got something far better. These are the stories of Nancy, Al's wife, while residing alone in Philadelphia and becoming a punk. Let me tell you this, she has the coolest anecdotes, she witnessed Minor Threat, Bad Brains and SSD from a front row seat and she wrote all those stories down for you to cherish until eternity. This was a four start dinner and desert! Love this book from the first to the last note. I truly urge you to get this one as well. A lot of love and respect to Nancy! Thank you for letting me fire my questions at you!**

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**Hey Nancy, thank you for taking some time for me. First off, to the readers that don't know you, introduce yourself.**
I'm Nancy Barile, and I wrote a book called "I'm Not Holding Your Coat — My Bruises and All Memoir of Punk Rock Rebellion". It came out this year on Bazillion Points, and it chronicles my time from Catholic school and 1970s music fanatic to instigator on the 1980s hardcore punk scene. I am also a high school English Language Arts teacher, a college professor in the undergraduate and graduate School of Education at a Boston area college, and a writer.

**Of course I got in touch because of the said book 'I'm not holding your coat'. How have the reactions been so far?**
It's been pretty incredible, and I've been blown away by the response! The first printing of the book sold out in pre-orders, so Bazillion did another printing that started shipping in March. The reviews have been really good, and I'm always happy to hear when someone says that they could relate to something they read — whether it is growing up in a strict household or experiencing live music. Some people told me that they read the book in one sitting or in a day or two. As an English teacher, that always makes me feel really happy!

**I'll join those 'positive review' ranks. I absolutely loved the book! I loved reading how you evolved from a catholic school girl to an independent, empowered woman taking actions in your own hands punk wise. I loved how you described you didn't wonna settle for a role as 'holding a coat' in the back of the venue, instead you went full throttle for a first row, pit attendant… You wrote about this in your book of course but I still wonna ask, how do you look back at your early days in the HC Punk pitt?**
Those times were most definitely the happiest of my life. It was a time when I was truly present in everything I did, and I lived right in the moment. Even though situations could get chaotic or dangerous, it was always worth it. I remember knowing that I was part of something special — something real, something exciting and transformative. I loved my friends, I loved the music, I loved all the experiences from hanging out to buying records, to planning shows. When a band took the stage, I loved the electricity that skittered through my veins. I loved the energy and the physicality of being up front, seeing my favorite bands perform.

**Another thing I really loved was how you adequately described the growth of HC Punk in those days. By talking about seeing and meeting bands like Minor Threat, Bad Brains and others on different occasions I felt like I was watching all of it from afar. With me telling you this, how do you feel about what you've achieved with this book? Cause for me your book is capturing an essential part of our HC Punk history. A must read for every fan…**
One of the reasons I wrote the book was to capture that history. I often told stories on hardcore and punk Facebook pages, and people seemed to really like them. I realized that I had been at some historic and epic shows, and I saw some amazing bands, and people were interested in hearing about those experiences. Memories are fallible, but I was lucky that I had friends, who helped me recall details. Another important reason I wrote the book was because I was afraid that the voice of women was being silenced when it came to punk and hardcore. When I told stories in these Facebook groups, men born in the '80s or '90s would often try to correct, contradict, or refute what I was saying about shows I was actually AT. One guy even told me

I couldn't have possibly been at the shows I said I was at because there were "no women at punk shows." Even though my role in punk and hardcore was miniscule, I WAS there, and my stories are true. I figured I'd write the book to set the record straight. Finally, I wrote the book because almost 40 years later, I realized the profound impact punk and hardcore had on me as a human being. The experience continues to inform nearly everything I do, including how I perform my job as a high school teacher. I learned a great deal from punk/hardcore, and it make me the person I am today, and I'm thankful for that.

**I have no doubt all the content in the book is true. But I must say that I was kind of shocked reading that putting up or attending a show in a specific hood (Kensington, Camden) could lead to a huge street fight riot and or standoff! Were there times you felt that being a punk had put you in a life threatening situation?**
Yes, pretty much every single time I walked out the door. The late 1970s and early 1980s were a dangerous time, and crime was rampant. So you already had a treacherous and hazardous situation on your hands when you went out. Add in being a punk, and you increased the calculus that something might happen. Punk was relatively new, and people didn't know what to think about it, especially the way punks dressed or wore their hair. So it was the right mix for risk and peril.

**Damn that's a tough one. I wonna add and get into the 'voice of the woman' issue if that's okay. In certain interviews I completed in the last year it was mentioned that certain scenes are really male (macho) dominated and women are being called out of the pit. I feel disgusted by hearing this, how do you feel about this? And have you ever felt excluded from a pit or from a show because of your gender in the eighties?**
I never felt excluded from ANYTHING back-in-the-day. I think a large part of that was because Philly is (despite its hostile reputation) an incredibly inclusive, open-minded, and welcoming place. In Philadelphia in the early '80s, women were on stage, up front and in the pit, and in the infrastructure. Women ran a great deal of what happened in the Philly punk and hardcore scene— we did shows, created fanzines, managed bands, and played in bands. When I traveled up to New York City, I saw much of the same thing. Women were an important and essential part of the scene. And when I moved to Boston, it was the same. Women were respected, and I felt more comfortable in the punk and hardcore scene than I did in mainstream society. The punk and hardcore scene was my home, and the people who were part of it were (and still are) my family. So while I know my experience isn't universal, and I know the scene devolved in later years, I can only tell my story.

**Glad that your experience was/is very rich and positive! You were talking about your role as an educator earlier. Does the HC Punk Nancy come to the front in your classroom? I mean, does it happen that you have HC/Punk minded students and they recognize you, or they don't? And do you share memories in function of your classes at times? I mean, you were really part of history, right!**
My students don't really know much about punk rock. Over the 27 years I've taught, I've probably had like 10 students total who actually knew about punk rock and hardcore. I sometimes share memories if I want to tell a good story, to get my student's attention, to entertain, or to make a point. But my students do think it's cool that I was and still am a social activist, and even today, I've marched alongside my students in Black Lives Matters and other protests. Eighty percent of my students live at or below the poverty level and many come from different countries and speak several languages. I try to advocate for my students, and I work hard to be an ally for them. I work hard to create opportunities for my students and to help level the playing field. My students know that I will fight for them, and I have a long history of doing so. My students think it's awesome that I wrote a book. They're incredibly supportive and a bunch of them even bought the book even though they don't know much about punk rock, which truly warmed my heart.

**Well I guess how you are standing up for them is the real heartwarming thing here! You can tell your students are very important to you, just like your political awareness. There are pictures of you protesting against the KKK in Boston in 1981 and you were protesting some days ago anno 2021. What happened to the world in 30 years? Still the same things we're fighting against? Or is the change in how the scene reacts? Like the many raffles last year to sponsor bail funds after the many protests all over? Or is how we feel connected through social media the real / only change here…?**
It makes me sad that we are still fighting some of the same issues we were fighting 40 years ago. In the U.S., we had a racist, sexist, misogynistic, homophobic, transphobic, xenophobic fascist as president for 4 years in Donald Trump, and he empowered a lot of people. We saw many of the tenets of fascism in full force: a focus on nationalism, with people not understanding the difference between nationalism and patriotism. We saw corruption, with a large list of indictments and convictions in the Trump administration. We saw people given jobs they weren't qualified for like Betsy DeVos, Ivanka Trump, and Jared Kushner. We saw suppression of unions and the protection of corporate power. We saw an anti-education and anti-intellectual agenda. We saw the Trump administration attempt to blur the separation between church and state. We saw Trump vilify and attempt to control the media. We saw disturbing sexism and the denial of human rights. We saw scapegoating

of immigrants. It was all horrible and dangerous. The Trump administration also brought an increase in the proliferation of lies and fake news. I saw people I went to high school with and even my relatives posting blatant lies on their social media. No one was doing any real research or verification. Part of that is because people don't know how to check and evaluate sources, and they are far too willing to believe something they read online or see on YouTube. Punditfact, a partnership between the Tampa Bay Times and Politifact.com, which keeps an unbiased check on the accuracy of major TV networks, found that as of January 2021, 60% of "facts" reported by Fox News were false (CNN fared a bit better with an 18% false rate.). There are large numbers of people who watch Fox and listen to other fake pundits and believe whatever they say. It's a huge issue.

I also see a problem in the education system in some parts of the country, where students are not taught to think for themselves or they're denied the truth. For example, in Texas, conservatives rejected the Advanced Placement U.S. History course that was supported by the history profession, saying that it had an anti-American bias because it included facts of our history that could be considered uncomfortable, unflattering, or even shameful. Conservatives called the fact-based curriculum "unpatriotic". Consequently, representatives in Texas required students to learn only state-mandated curriculum. In other parts of the country, conservatives have denied the teaching of evolution and have attempted to ban or sabotage teaching about climate change. This is so wrong. As a teacher, I work to create assignments that ask my students to take a stand as they sift through conflicting data, complicated politics, and intense societal pressures. I teach them how to check and evaluate sources. I want to equip my students with the skills necessary to understand perspectives and cultures, to comprehend and critique, and to demonstrate independence. I believe education is the key to solving many of society's ills.

**Woow, I honestly don't know how to react or pose a new question. I can't believe that a political part of the country would want to ban a curriculum because it's not patriotic… We are far from home I guess. How do you foresee the future with Biden as a president? I know, worldwide, there was a lot of joy and laughter because Trump didn't get elected for a second term of presidentship. But is Biden, a democrat with the support of Obama, a better deal or not? Is he in a place where he can for example overrule the curriculum coup of the conservatives?**

You know, a lot of people say things like "It doesn't matter who the President is; they all suck and no one cares about you." I think we found out from the Donald Trump presidency how wrong that statement is. We learned it most certainly does matter to the country and to the individual who is in that office. Biden would not have been my first choice for the Presidency or even second or third, but this country was fighting for much more than just the Presidency. We were literally fighting for our lives. Trump's botched response to Covid 19 resulted in the death of over 400,000 Americans. By lying, blaming, denying, and golfing instead of addressing the virus and coming up with a national plan, our country suffered greatly. I have been very pleased with Biden's response to Covid so far. He's come up with a national plan. He promised 200 million vaccinations in 100 days, and he met that plan early. Most importantly, Biden did NOT politicize the vaccine or spread harmful misinformation, and states didn't have to pander to him to get vaccines because of their party affiliation. Biden prioritized science over politics. So I'm definitely happy with that. Biden provided $170 million in critical funding to schools, including $39 billion to states to assist child care providers. He named a public school educator as Education Secretary (Betsy DeVos was woefully ignorant and unprepared in the job of Education Secretary, which she bought from Trump. She knew nothing about education and her policies were damaging). Biden prioritized educators for the Covid-19 vaccine. He has proposed free community college and childcare funding. All of that bodes well for this country. Trump feared an educated populace, but Biden's policies will help youth learn and grow and make informed decisions. Biden's American Rescue Plan provided another round of stimulus checks, aid for the unemployed, and support for small businesses. It boosted food stamp benefits 15% and helped renters and homeowners. It enhanced the child tax credit. It expanded food assistance. According to the Center on Poverty and Social Policy at Columbia, the American Rescue Plan will reduce the child poverty rate from 14% to about 6% (a 45% reduction), with the biggest decline for Black and Hispanic children. Biden strengthened the Affordable Care Act. And while there is SO MUCH work to be done on immigration reform, Biden fortified the Deferred Action for Childhood Arrivals program, which helps my undocumented students. Biden rejoined the Paris climate agreement, and he's put the climate crisis at the forefront of his work. He repealed Trump's ban on transgender Americans who join the military. He's working on improving this country's infrastructure and guaranteeing all Americans have safe drinking water. Biden has a massive job ahead of him. Insanely massive. I'm sure I will (or already do) disagree with a myriad of things the Biden administration has done or will do. I'm sure I'll be angry at him and his administration. NO ONE should ever blindly follow and support everything a leader does. But I have to say it does feel amazing to see things getting done for a change and to see science at the forefront, especially when it's all happening without the side of hate that came along with Donald Trump.

**I love how you can neutrally state Biden's positive calls to action but end with the fact that there will surely be missteps as well. This you can tell from the book as well, and that felt really enlightening! In the book there's also a chapter about the Bad Brains. You're stating that you love their music and**

**sound, and how they turned the HC Punk landscape kind of upside down with their 'explosive, full-on hardcore assault'. But you're also saying that it was difficult to hear them preach misogynistic and homophobic messages. What happens to clearly morally active Nancy at that time? Cause you swore to your friends to never miss a Bad Brains show in the tristate area from that moment on…**
I think it's important to never look to music or any art form as some kind of utopian sanctuary, a zone of moral perfection. Like all things created by human beings, music can be a weapon of division and destruction. I think it's also critical to note that in the historic context of the early 1980s, homophobia and misogyny were rampant, and the Bad Brains were far from the only band spouting those views. But they were the band that I loved, and I could not support what they were saying. It was the first time in my life that I had to navigate those challenging waters and take a stand, and it was an awakening. After December 1982, I did not see the Bad Brains for a long time. I was glad when the band members apologized for their actions, and I read an important interview with Darryl Jennifer where he discussed the racism that proliferated at that time. Experiences like this one with the Bad Brains forced me to take a stand and to learn and to grow. They also had a huge impact on the person that I became.

**You said that was the first time, was there a second (and maybe third or more)? I'm just asking because I'm curious and want to know what music you listened to after the last pages of your book. :-) No seriously, are you working on a sequel? Like years '82 to '95 or something? I guess a lot of people are also waiting on some SSD stories? Or the Al and Nancy story?**
My experience with the Bad Brains made me a better listener and consumer of music, and in later years, I found myself gravitating towards bands that used their music as a political force and who took a stand against racism and injustice like Rage Against the Machine. I also loved a lot of the 90s "grunge bands," like Alice and Chains, Screaming Trees, Nirvana, and Soundgarden. These days I don't listen to a lot of "new music." My iPhone is filled with the older bands that I loved.
As far as a sequel, I am currently working with Al and photographer PHILIN PHLASH on an SSD photo essay book. That should be out in fall of 2021.

**Cool to read you're working on the photo book! SSD deserves credit for what they did for Hardcore. I also hope there's another book coming, the way you tell your stories makes an awesome read! Maybe with a title like 'Boston can hold my coat'? And where you talk about managing SSD or something :-). Just kidding. Something else to end. Wherever I see an opportunity I try to throw sports on the table. Now I've read more of your stories on facebook and I noticed you were living near Fenway park in Boston. That's the home for the Boston Red Sox (baseball team), right? What's so special about Fenway park? And I read you were named Boston Red Sox most valuable educator in 2013. What is that about?**
I'm not a huge sports fan like my husband, but living next to Fenway Park in the '80s helped me understand why so many people love the Red Sox and Fenway Park. Fenway is a beautiful, historic park that is quite small. Because it's so tiny, it makes you feel like you're part of the action. The park also has a lot of traditions from covering the Pesky pole with graffiti, to singing "Sweet Caroline" in the middle of the 8th inning, to playing the Standells' 1966 hit "Dirty Water" after a win. The Sox battled the "Curse of the Bambino" and after their World Championship win in 1918, they had to wait 86 years for a World Series victory in 2004. But Sox fans never gave up on them. (And, of course, the team went on to win a few more World Series after that). When the Boston Marathon Bombing occurred, the Red Sox played a huge role in helping the city heal. I got to be a "Red Sox Most Valuable Educator" because a former student nominated me for the award. He was a Bosnian Muslim, who had survived genocide in his own country. He came to the U.S. and, after a slow start and some mentoring, he just dominated academically and athletically. It was an insane feeling to be out there on the field and up on the Jumbotron. I'll always be thankful to the Sox for that.

**And I guess your student will always be thankful for your help and mentoring. And I want to thank you as well. This has been a very entertaining chat, learned a lot of the scene's roots by your stories (in the interview and in the book) and above all I learned that being a critical thinker is essential. Thank you Nancy, if there's anything you'd like to add, the floor is yours!**
I guess I'd just add a big thanks to everyone who got my book. I'm so grateful for all the support I've received. And thank you for including me!

Picture by "unknown"

Picture by Nele Vandermaesen

# NICO PEETERS

**I've known Nico since forever so it seems. We've been bumping into each other on HC Punk shows since the mid nineties, always down for a talk. Him praising that Contra LP, me buying that Contra LP. And I never got disappointed, Nico's taste is impeccable, his profits minimal equals best distro in town! Early 2000 something we even joined forces and released the VUUR/AMENRA split 7". Quite an adventurous coop since VUUR was the example of DIY and selling cheap, while AMENRA was aiming higher (and still is going strong), followers of the church pay a shitload for that slab of vinyl now. Anyway, I thought the time was right to have a chatt with Nico, here goes...**

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**Nico, what's up? Tell us a bit who you are and how you got into HC punk? And do you remember the first HC / Punk record you owned?**
Hey hey! I'm kind of fine at the moment, but also a bit frustrated because since I was 16 years old I've been playing in bands and going to gigs on a quite often basis. Now since the Corona-virus I didn't see any rehearsal space for almost a year… so that's pretty weird. But then new things appear to get rid of my energy and frustrations. By the way, my name is Nico Peeters and by the time you're reading this zine I'll be 4 and a half decay old. I rolled into the HC/Punk scene on a quite young age. As a teenager I listened to the bigger Metal bands from that time: Motörhead, Maiden, Slayer,… but rolled into the underground scene pretty fast. I remember reading a demo review about a local HC/Punk band, The Zero Positives in a Metal magazine. This was before the internet era so you had to be lucky to find a good record back in those days. And I was more than surprised to find a song of the Z.P. on the "Rough Enough" compilation 7" in the local record shop. I think I was 13 years old or so… and I was sent out by my mom to buy an "Erik en Sanne: Veel Te Mooi 7" (editor's note: E and S were an iconic flemish duo that played acoustic guitar driven, poetic songs). Later on I started writing with Dirk, the singer for the Zero Positives, and a few days later I wrote my first letter to Jan from Agathocles, I got a lot of flyers in the returning letters and so on the never ending quest for good bands began!

**So you started with the godfathers of micecore? May I boldly ask what you were penpalling about with Jan Agathocles?**
That's a good question… I actually don't know. Probably disgusting music, life in general… the same shit I talk about when I see Jan now. But I remember an anecdote Jan told me back in the days. Seems like a lot of HC kids wrote Jan to tell him the: "Theatrical Symbolization of Life" record was way too metal. If you see what HC sounds like at the moment it's kind of funny. The story also goes that they've recorded the: "Get Of Your Ass" track with those comments in mind. Still one of my favorite AGx tracks.

**If you look back, in what ways did Agathocles and the Zero Positives change or influence your musical and daily life?**
Because of these persons I found out about a network of friends helping each other out with spreading their beliefs and music in a supportive way. Those D.I.Y. ethics still run through my veins. A whole subculture based on support instead of competition, an anti-capitalist approach of doing "business" together. Another thing I had never thought off before was animal rights, and thinking about this stuff also made me way more critical and thoughtful about many other things. Not taking everything you see and hear for granted… And then the most common thing, I got to know a lot of good bands through them.

**And how about that other part of your daily life? Job routine and stuff? Do you feel like HC/Punk made you a better social worker (you work in that sector right?)? Like the DIY ideals, is that something you can copy paste onto your working floor?**
True. I have been a social worker for about 20 years now. I wanted to do something I can believe in and going from working as a Tofu-maker in a Vegan-company to getting in the direction of a social worker was a pretty easy step to make. But damn, that's kind of a difficult question. D.I.Y. probably has its effect on how I get my work done. But I think it's probably the touring and meeting people from all over the globe that makes me a better social worker. You know all the contacts, starting talks with strangers, the weirdos you meet on the road and at concerts,

planning stuff, getting your shit together, being honest even if it's not what people expect you to say… That D.I.Y. thing is running in my veins and it's definitely a part of how I live my life. And I don't think I am a totally different person at my job. But it's easier to explain that I renovated my house in an inconvenient D.I.Y. way than make the connection with my work.

**Those DIY ideals are very strong in how you guys run the Loner Cult Records label. Tell us something more about the history, the ideals and approach, the releases…**
Before I did Loner Cult I did Day One* records back in the days, and that label started on the same base. It started as being able to release your own records. Loner Cult started off as a project from the guys in Travølta with the same reason. Getting our own stuff out and after we know how things have to be done, it was easy to help out other bands as well. The first release was the Travølta/Days Of Desolation 10". Lots of people didn't realize how much time you put in running a D.I.Y. label. Getting the thing out is one thing, but getting the release distributed is another thing. That took its toll to some. In the end it's now Rik (The drummer) and me that are running the Loner Cult label and distro. Our main goal is to help out bands we one way or another feel a connection with. We don't wanna release bands with shitty lyrics or attitude. Another part we believe in is that our releases must be available to a wide range of people and we prefer to have it out for a fair price. The money we make goes back into the label and helps us fund new releases. Recently we did the new split 7" of Hetze with Trappist (Yes, the new band of Power Violence legend: Chris Dodge), Wolven LP, Plague Thirteen LP, the Monnier LP and the split 10" from Reproach with Toxic Shock and we are waiting for the Visions Of War/Arrogänt split LP to arrive. As you can see we did a lot of Belgian bands, cuz when we started the label almost nobody was into releasing vinyl from local bands so… we did it. That's also the reason why we did a 7" release of the demo of Permanent Debt and Haemers 7". And as the story continues I recently did a couple of releases on day one * records again. Mostly more Punk orientated stuff, stuff Rik doesn't get that much of a connection with. Stuff as: Bite The Hand LP, Suicideforce/Deathrun LP, Social Crisis/Ortika LP, Matrak Attakk/Discordance LP, and I'm waiting for the Diesel Breath LP to arrive.

**You were mentioning Travolta. You're currently singing for that band and Arrogänt. Let's start off with the difference between both bands? Musically but definitely also lyrically.**
Travølta is a band I started singing in while I was still playing bass in KingTerror. I had a wish to be the singer for a band for a couple of years, but this just never happened, until the guys from Travølta asked me to join them. I went to a rehearsal and found It quite amusing to start playing with a bunch of younger and enthusiastic HC kids. In the beginning we played more In-Your-Face style Power Violence, on the last record we also adopted a lot more Grindcore influences. Lyrically I see this band as a combination of sarcastic and also serious stuff… kinda like most Power Violence bands do I guess. You know I'm a 90's kid so I still believe that the lyrics are also a very important part of a HC/Punk band.
Arrogänt is a project I do with my girlfriend Dorien from Hetze, Jasper Infest Art (Days Of Desolation, Monnier,…) his brother Seger who also plays in Capital Scum on Drums and since a year Bart (Vuur) joined in on second guitar (when reaching the age of 40 you suddenly start playing in all-star bands :D). The concept of this band was to start up a straightforward old school Crust Punk band and I think the result turned out pretty in that direction. And for that band I'll take the full-on "Punk is Protest" card!

**About Travolta, you said 'serious stuff sarcasm' is the tone to the lyrics. What was the idea behind the 'In Tinnitus We Crust' title for the last LP?**
Actually it came from the fact that the guys already told me a couple of times that I have to be careful with my hearing. I never wear earplugs during rehearsals or playing live. I don't know why, but I can't play with those things in my ears. So one day I answered the guys: "In tinnitus I trust" and we started joking about making a song about it and so it resulted in a song called: "In Tinnitus We Crust". At the end it turned out to be the team song for the new record and to encourage us to play even louder and harder live.

**You were saying 'I found It quite amusing to start playing with a bunch of younger and enthusiastic HC kids'. What exactly do you mean with that? Is that opposed to playing with old farts, to playing with people of the same age, …? I'm a little curious about the exact age difference as well now.**
In almost all my other bands songs started with Jam-sessions. That was totally different with Travølta. The guitar player sends riffs to the drummer who already starts practicing on his own at home and they come to the rehearsal space with almost complete song structures. Pretty efficient actually. I came from an era of recording whole jam sessions on a tape and searching at home for the best parts and trying to play them again at the next session. Now we record our stuff on a smartphone or a camera and actually see what we were doing. In fact I learned a lot from them about newer technology. The age difference with me and the other guys is like 10, 15 years.

**Arrogänt is fairly new to the scene. Released two songs (from a bigger session?) at the very start of the pandemic. How did that go? What is Arrogänt doing to deal with this?**
At the moment the band is like many bands on a hiatus because of the Covid lockdown. The session we did is

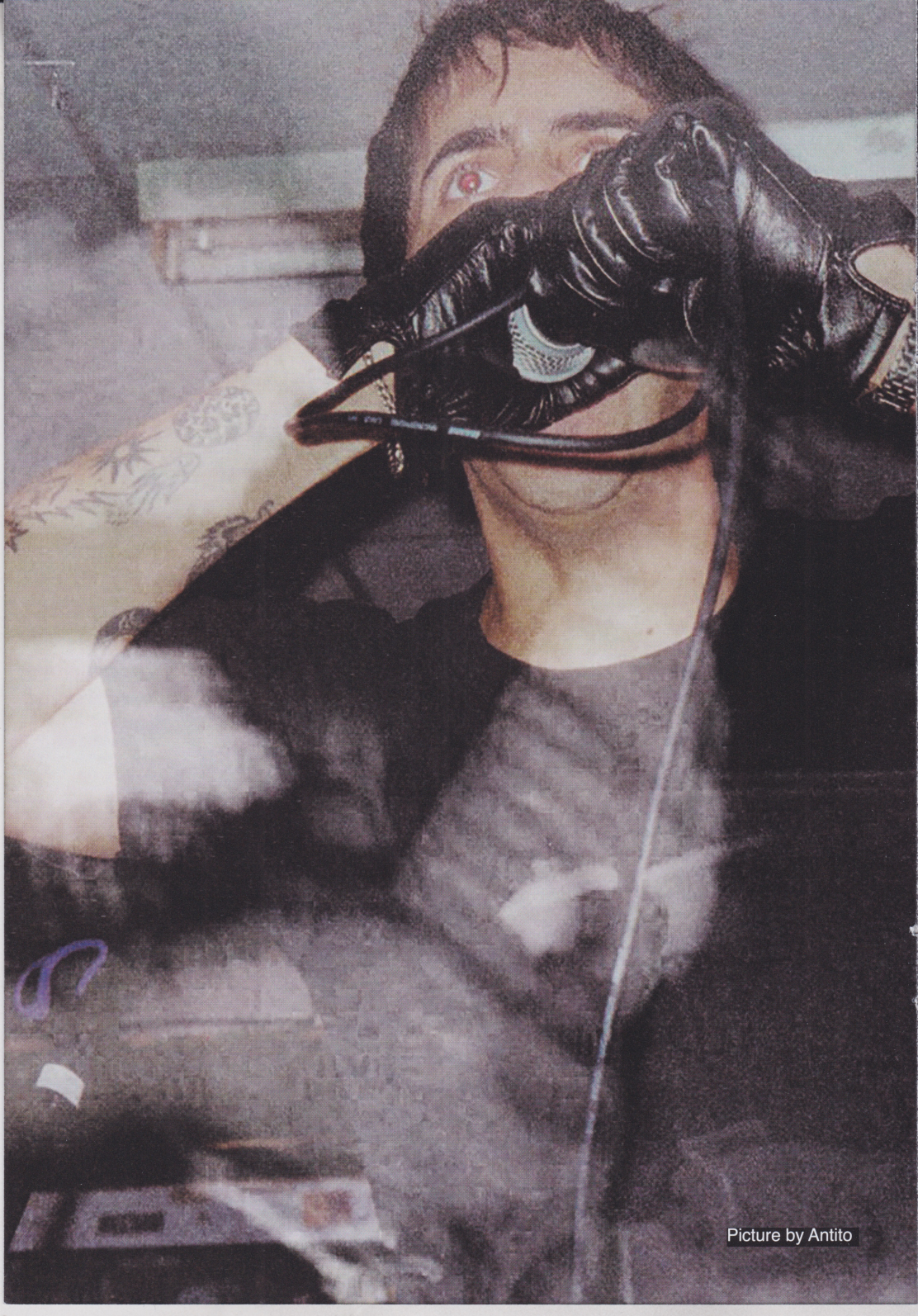
recorded in the D.I.Y. Studio of Owen (also a Swerts brother and drummer of Days Of Desolation) and we are now working hard to get it released as a split-LP with our friends from Visions Of War. This crusty gem will be available within a couple of months by the way.

**We're both in our forties, we've played together a lot of times, have similar musical interests. Can you still get excited over a new band, a show, recordsleeve artwork, shirts etc…?**
All the fucking time, over and over again! Yes, I think this keeps us young! A couple of new bands I'm pretty excited about lately: Forged, Dissekerad, Bite The Hand, Permanent debt, Misantropic, Bezette Stad, Phane, Plague Thirteen, Bombardement, Haemers, Monnier, Bain De Sang, Hyle, Jodie Faster, SuicideForce, Bas Rotten, Convulsions, Parasit, Kratzer, Hetze, Shackles, Moom, Azijnpisser,… And of course looking forward to seeing Gagged with the new singer!

**Maybe something else on the 'aging' thing. So we were talking about the 'pandemic musical inactivity'. How do you feel about the fact we're getting older but we're unable to do jack shit musicwise this last year? I mean, recording, rehearsing and playing live… Nothing can happen these days. I find myself really impatient to catch up with the lost time… Is this something you recognize? And if I may be curious, how are you filling up this spare time?**
Off course… I don't even know what a rehearsal room smells like anymore. The good thing to keep connected with new bands etc. is definitely the label and the distro. It keeps me busy with this scene almost every evening. But things changed a lot! I used to visit a lot of gigs with my distro and that just stopped. A few weeks into the pandemic I realized I should do something different to get our records out so I've started an old fashioned distro-list like I used to do back in the days (Living the 90's all over again, ha ha).
No, I'm not that fond of the whole 'Discogs collecting thing', so back to the old school. If anyone wants a list drop me a line at: nico.vuur@gmail.com.
But honestly, I'm waiting for the day that this whole Corona thing will be over. Starting rehearsing, doing new projects, playing live would be awesome. And for spare time and also for my pent-up energy I've started mountain biking again… Riding like a nutcase through the woods and enjoying nature I'm loving it!

**I'm intrigued by the nutcase mountain biking in the woods. You mean jumps and speed sessions? Not afraid things might go wrong? I mean, when I'm out skateboarding in a concrete park, all I see is spots where I can fail and land head first. Aging is taking the spontaneity and fun out of those things for me, you have that as well?**
I see those things too when I try to ride my board… But for MTB'n I don't see that much of boundaries. As a kid I used to build small circuits in the forest with my friends and ride them with my old school full-metal bike. So back in the days I learned a lot and for biking it's a thing you never really unlearn it seems. And now I'm kinda doing the same things but with a better bike. Sometimes I also do parts that's like: "ow shit fuuuucckkkk!", but not that many restrictions on the fear aspect… The fact that there aren't that many hills in our area probably adds to that. And climbing is still a thing I'm working on, but driving down is so much fun… small jumps and single tracks are fun too. I can recommend it to you, and when you fall it isn't on concrete but most of the time on a softer surface, ha ha.

**Hey Nico this has been an enlightening chat about punk and aging! Thank you for being so open! I sometimes ask the following at the end: What question didn't I ask and answer it! Thought this one would suit you well…**
I don't know if you know it, but I've got 2 kids (twins, 19 years old by now) and that's also a part of the aging in the HC/Punk scene for me. Lately I'm seeing a lot of stuff going on with Youth for Climate Change and stuff. Good to see youngsters getting back on the streets and protest and being aware of things. But I also see the distraction the media and the governments are taking. Always playing the big business card and putting the focus on things that aren't capitalist related. For instance, the plastic straws discussion, good it's getting some attention, but that's definitely not the main problem, you know. With our greed and the surge for immense profit we are destroying every aspect of the environment. From the oceans up until the land we are living on, everything is drained by greedy businessmen who only think about right here and right now. Mega-animal farms, mega fishing boats, mega mining… And us, we put our focus on a western climate neutral city and straws as the solution. We are all distracted and are going to die because we fuck the environment up worldwide. If you are into this kind of shit, definitely check out the documentary 'Seaspiracy'. Definitely an eye opener for many I think. That's the stuff I like to see with my youngsters and hopefully many others will do the same! Also a worthwhile watch is: 'Cowspiracy'. A very cool aspect in these docu's is that it also focuses on the feel-good labels that are sponsored by the ones that admit the crimes. Or why big nature conservation organizations never have the focus on the most polluting industry worldwide, namely the meat industry… Why? Because they're all sponsored or bribed to death by the industry. A thing I learned from the early Punk community is 'Think globally, Act locally', because everyone can make a difference on their own. And last but not least: "Never stop questioning things!". Have fun.


Picture by Antito

# VENENO

## (Argentina)

**I started talking with Jonathan quite some time ago on instagram. I was getting more and more intrigued by his digital works (check his account @amoysenhor), the harshness, the minimalistic colors, the gritt... very cool stuff! At the same time I knew Veneno to the extent that I was listening to their Justicia Argentina EP quite a lot. Until one day Jonathan started posting the cover to the Veneno 7", followed by some Veneno live pictures, I did the math and just asked boldly if he was a Veneno member, after I praised his works. And he was, so I grabbed the opportunity to just chat about his view on Argentina HC punk, playing a punk show on the streets and about the sick Argentinian justice system (hence the titel of their EP)... Quite enlightening!**

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**Hey Jonathan, what's up? Tell us some background about Veneno. How and when did you get together and what was the biggest musical influence when you started the band?**
I would say that the urge to do something at first was the main influence to start VENENO. We are friends and played in bands together for years. I personally was listening to death metal bands like early Benediction, Morbid Angel, Bolt Thrower, that sort of things. And the bands that we always listen to like the Misfits, Youth of Today, Cro-Mags ... I think "se ve en un cara" by Los Crudos was very important.

**I consider Veneno as a band that plays that dirty/edgy hardcore punk sound. How would you classify Veneno? And in a broader sense what does punk mean to you? Punk as a tag for subculture, punk as a music style…?**
I don't know how to classify Veneno other than you already did, it's a sheer harsh primitive sound, constant tension and dissonances on its raw state, we try not to overthink or overproduce our songs in order to be as honest as we can with the initial feeling of it, we don't care much about music skills or craft neither, we consider it more important to build a sound that yields the things we have to say, sometimes it's not comfortable, and we don't use straight references to get to it.
If you are just recreating an aesthetic or getting into a pre-established place where things work fine, then maybe you're getting it wrong in terms of hardcore punk. We understand the hardcore punk movement as a shapeshifting thing. That's just the way we do stuff, like a policy, and it also applies to how we make music, maybe it's not the smartest or prolific way to do it but we couldn't care less.

**Well I wouldn't say it's not the smartest. Approaching your band in your own way, not trying to live up to other people's standards seems like the right way to do it. How do you see the Argentinian underground (HC - Punk - whatever) scene? I've talked to Cromy from Educacion Cinica and she sees it more as a Latin American scene, where different countries are connected. Do you see it the same way?**
Well, I guess there is a kind of global scene as a way to interact with other people and find music that reflects the way that one feels. In a southamerican level i don't think that a scene exists right now really. Beyond all social media interactions, which are crucial in these times, I don't think there is a circuit for tours where you can meet up and share stuff like it happens in Europe or the U.S. I think that's because the dollarization of our economies, which are very uneven between countries next to us. And it's very hard to save the money and the will of a lot of people for all this to happen. In Argentina distances between "big cities" are huge too, so we are reduced to being in touch with people that do this type of thing around this music and ideas for years.

**Let's talk about the Justicia Argentina EP. What does that title mean?**
The title was a reference to one of the phrases most commonly used on the media here and by most people, it's like the most truculent, obscure, unexplainable, surrounded by shadows thing we can think of, Argentinian Justice that is. So Justicia Argentina is about fear.

**Can you tell us something more about that Argentinian Justice? Over here we know the Cuba debacles and the Colombian neckties but how is life in Argentina, and specifically when it comes down to police and the justice system?**
A terrible fucked up thing like it is anywhere. We are not people that could starve or freeze in the streets, but we came from low class families.
Discrimination and criminalization of social ideas or anything really that goes against personal satisfaction or trying to help someone are taken like a "tacky" thing, a "negro" thing. This even among the people that one may know. It's pretty common if you have an argument in the street, someone will probably throw that out there, in a offensive and derogatory way. In Argentina, the military government of the 70s was effective in a level that it frightened and destroyed a whole generation that went against authority or any

totalitarianism. Those were our fathers and they teached us to take care of the police… and the poor people. That's a whole line of thought in our country. If you can't pay a lawyer you better die before you expect a fair trial.

**Going through the song titles first conclusion is that they are quite dark and negative. What do you guys write/sing about?**
I see lyrics as a way to extract thoughts or visions, obsessions, things remembered from dreams and flashbacks or recurring images. I guess I was in a dark or negative mindscape when those lyrics were written.

**Well I think anyone can relate to the dark and negative mindscapes in these times. Was it obvious for you to write in Spanish and not English? I must say I love HC Punk bands singing in Spanish. I think Crudos was a true revelation on that matter.**
Bruno should answer this but he is very tormented inside his head at the moment. I (Jonatan) try to keep up with a positive attitude, without being a naive person. I can read through the lyrics, so I can give a concrete answer, "if they don´t let us dream, we won´t let them sleep".
I think that a person who is used to hear someone sing about romantic love or about how pretty it is to keep up with whatever shit you can think of, with a smile on the face, that person won't understand anything about the lyrics in Veneno, cause they are very personal and mostly allegories and metaphors. But some of the words or phrases are strong enough and that's it, that's what it takes to shake up someone who is not entirely alienated. That's what happened to me when I first listened to "Los Crudos", "tu vas a decidir si o no sigues con los ojos cerrados/ its up to you to decide whether you keep your eyes closed or not" .

**You released the Justicia Argentina EP at the start (april 2020) of a global pandemic outbreak. How have you experienced this last year, as a band, as a family member, as a provider for money, as a human…?**
We recorded and mixed the album during February, just a few weeks before total isolation. That's why some guitar overdubs were missing and thus played and recorded by Nahuel Martinez, the sound engineer (and our dear friend) on DelValle Studio.
The isolation felt like long and heavy months. We practiced meditation, the practice of not-doing, just to keep our shit together as much as we could. Some of us have moved to other places during an economic meltdown, but that's the way things have always been for us. Meanwhile, in this dead time, we figured out some ideas for a brand new recording, right now we are in the final process of it.

**Jonathan, a question for you. How important is the graphical side to punk? Did you make the graphics for the Justicia Argentina ep?**
I would say that it is the most important thing, almost more than the music itself. I think that's where you can see the true intentions of a band and its surroundings. Music and lyrics can be sweetened or hardened up at a recording studio, but the graphic aspect defines the style entirely. I commonly get into the band by its cover art or the type used as a logo or anything like that before the music itself.
Without going any further this group first formed for graphic production. Oki, our friend and past member-bassist, does some amazing graphics and we always wanted for the music to come along with a comic about the group, with stories and adventures we imagined and laughed about. It never happened but we thought a lot of stupid things about it. The drawings and lyrics and all that were done by Bruno, and I took care of arranging and processing them and making it all work. So I´ll say, if you are going to start a band, think about the aesthetic. Always.

**You guys played a street show february 28th. What was that like? Shows are still forbidden here in Belgium. Were there limitations for the crowd (like no dancing)? Was there supervision… I'm pretty curious now.**
That was our third show since the quarantine, all shows were outdoors, following the protocol, but with a leak of control as usual. Without actual permissions, the police were lurking around, but not taking part. In this part of the planet I guess lots of people think the virus is a hoax. I think it is fair and necessary to look for new places where we do have some reason to exist, places where it is safe for the people to gather, meaning to another end than pure entertainment. Most of the time instead of money for the tickets we ask for donations such as clothes, toys or edibles for people in bad situations.
The show was cool, we played with Santo Dolor and Narcolepsia, a killer 3 piece death metal band from over here. It was also the release of the J.A. 7" that Planeta Destrozado put out early this year. No crowd limitations at all, the show was on a sidewalk behind "Borda" Mental Hospital, for which we took donations for the interns. Police showed up a couple of times but nothing out of the usual thing. It was a nice sunday afternoon.

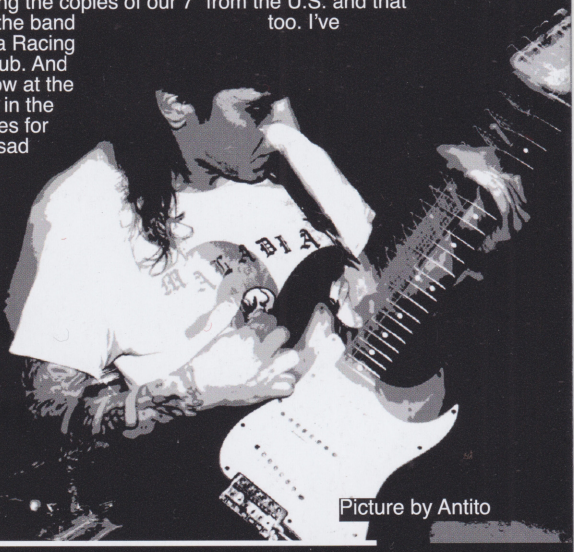
**Cool to read that this show worked out without the Police interfering too much. Are there more shows planned now?**
We hope that it remains this way and if it doesn't there's a lot of will and reasons to give a proper battle. In a few days we are going to play in a closed venue for the first time in a whole year. I'm going a little bit crazy over it. I love to play on the sidewalk, but I enjoy the condensed sound bouncing against the walls of a small place a lot more. We are currently organizing this gig ourselves and we invited some groups of other cities (Basuritas from Mar del Plata, a city 400km away of Buenos Aires, and Emboscada from

Zárate-Campana, of the outer limits of B.A.). Probably a karaoke party will happen as well, with our friend Mirlo at the tables. We hope that it will be a great night cause, as the news is saying, we will probably return to a full lockdown before winter hits.

**Something else. I mentioned Cromy, with whom I did an interview in a previous issue, and we talked about our love for the soccer game. Are you a soccer fan? Boca Juniors perhaps? Care to tell us about that?**
We are very grateful to croma, she managed to bring the copies of our 7" from the U.S. and that was very helpful to us. I love futbol and the rest of the band too. I've been a Boca fan since I was 5 years old. Bruno is a Racing Club fan, and Marki cheers for a second division club. And we all root for the "EL PORVENIR", a club that's now at the minor leagues. El Porve supported anarchist ideas in the darkest of times and is still paying the consequences for that, destroyed by its own current management. A sad sad thing. Dale Porve!

**I love it when fans from different clubs come together and go beyond their club colors to have a good time and build friendships! Thank you Jonathan for this cool chatt and insight in your Argentinian HC Punk life...**
Thank you so much for the interview and your interest in our music!! X O X

**You're welcome man!**



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# REEK MINDS

**When I first heard the first EP by Reek Minds (released early 2020) I was hooked. Tyler's voice really grabbed me by the throat. And when 11PM announced they were about to realease a new Reek Minds EP i was überstoked. 11PM has released some of the best HC Punk music in the last 2 years. So if 11PM liked the new recordings they had to be good! And hell yes, these 8 songs are even better then the first EP. I could tell you why and how they sound to me but I won't. I had this truly awesome chat with Tyler (the singer) and his answers were so complete, I won't ruin that. Only thing I'll ad is that this has been a great chat with an amazing person, thank you for everything Tyler, hope to meet in person soon!**

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**Hey Tyler what's up? Tell us who you are and what you're doing within the punk scene in Portland?**
So I'm Tyler as we established I sing in Reek Minds. I also play drums in another band here called Horrendous 3D. So I'm coming up to my fourth year here in Portland, I'm originally from the Seattle area and moved down here in 2017. Unfortunately I had to kinda let go of what projects I had going up there, but was fortunate enough to have the guys from Reek ask me how I felt about doing vocals. Prior to that I already kinda had the urge to try out being a front person and was trying to somewhat get something going. So I was pretty stoked and on board. I did know all the guys in Reek beforehand as well which made it nice cause I already knew everybody for the most part from when my bands from Seattle would play with their other bands down here.

**What were you doing bandwise in Seattle? If I'm not mistaken Seattle has a couple of great bands / a vivid HC Punkscene at the moment?**
So between living in Tacoma and Seattle over the course of 8 years I believe I played in 8 bands during that time. When I was 18/19 I joined this band "Bully" that was with Ian Shelton (RJC) who lived in the town next to my hometown. After that band broke up he started "Drug Culture" in which I wasn't in the recordings but did join the band shortly after that 7" came out. When I was living in Tacoma, my roommate Sarah and I started a kinda like very shoe-gazy, early 90's kinda alternative style band with Taiga who was in Criminal Code. We did one three song tape and did record for an LP, but none of us were super happy with the songs and something happened to the computer that housed the songs, it basically crashed, and then we ended up breaking up so there's that. And then during the same time I started another band called "Exit Bag". That was with my friend Jay who plays in Tacoma's famous "Sidetracked" and with my other friend/roommate Andrew who also played in Criminal Code as well as in Sidetracked. Lead singer was the original singer of "Society Nurse" and was in some other bands I can't remember. But we were all kinda aiming for a low fi, black metal/punk sound. Very much in the same fashion as Boneawl, Ildjarn and Raspberry Bulbs. And then with just Seattle, I started playing drums in "Cop Rot" which was with Riley (sings in Nasti) and Chad who's played in so many good Seattle band (Control Test, Lysol, Criminal Code, Freak Vibe, Nudes etc) and our friend Joe who also played in a handful of awesome bands (Vagrant, Grimace, White Wards, Dirty Joe and the Brick walls). I wasn't the first drummer though, actually Zach Nehl who plays bass for "Cerebral Rot" now played on the first tape and then when he left I replaced him. Quite the line up changes with that one haha, but we had a great time. Andrew (Exit Bag) and our friend Paul talked to me about starting a very 80's HC revival band and have Steve try doing vocals. That then became United Void. Me and Steve also became best friends and everyone in the band was very close to one another. Especially me and Andrew already being in a band prior and also living together at one point. We did a tape and a 7" before we decided to call it quits. The first year I moved to Portland, I was still trying to keep UV and MS alive but realizing with the difference in our schedules it wasn't as easy as I thought. So unfortunately those bands then ended, but definitely not on a bad note or anything like that. Still love all those people very very much.
Seattle definitely has amazing bands, and a very diverse scene that I wouldn't say is big at all, but always changing and evolving. And all my homies who are still up there are still coming out with really cool shit. I guess like any other city, Seattle has changed so much since I was younger going to shows in the area. I would definitely say a lot of it has to do with the gentrification process and being pushed out of the city. I would say it's to the point now where people are just going into the city just to practice together in their space. As long as people are still willing to do shit, there will always be punk coming out of the area but more for the future of shows and what not. People live super far away from each other and then it's already hard to pay

rent so it makes it even harder to afford your space OR it gets demolished or bought out like the rest of the city. That is a very scary threat to the scene up there.

**You can read you still hold your period in the Seattle Punk community close to your heart! Love that! Can we make a quick side jump to Horrendous 3D? Boy what a heavy hitter you just released! Those recordings are pretty old though, right? Why you had it laying around for so long?**
So when we did that recording in 2019, we originally had it in a tape that we took on tour with. We then had a plan to press it on record and then to go on another tour with fuckin lovers on the east coast with the 7". But then Covid hit so there's that haha. I'm not sure why it took that long but I'm guessing maybe because if that, which itself is pretty understandable. And of course with that tour being canceled, we weren't really in any rush ya know? But I guess in the beginning of March, the records were finally dropped off and the records were out together and that's about all I know of it.

**And is H3D still an active band (I know how active can you be these times…). I mean are there plans for more releases?**
Unfortunately I don't think we will continue to write new music. I think we all had a great time while it lasted. I think that release was a good one to end on, and I'm glad it's getting the recognition (I personally think) it deserves. We all worked hard on those songs and it really shows on those recordings.

**Let's go back to your current situation. What's the Punk scene like in Portland?**
It's big! Haha. I mean for how small the city is, the punk scene is pretty prevalent. But it's also pretty spread out and I was always finding more folks from different scenes every time we played a show. It kinda seems more like there's a predominant scene and then others that kinda linger in the out skirts. I definitely felt, when I first moved here, there weren't very many folks into playing 80's style hardcore. I felt like it was mostly d-beat and crust, which is also sick and grew up to all that stuff. But I feel like there's more and more people coming out of the wood works and writing some sick shit. New band from here "Brain Squeeze." They just released a new tape and fuck! It's raw and pissed off in every way!! Sick style, very huge hat raise to the heavenly 80's hardcore sound for sure. There's just so many different people here, which I really appreciate.

**Do you remember what the first HC Punk record was you heard? And what would be your favorite record to this day?**
I think I was around 11 when I first picked up the Ramones S/T. And I think it was when I was 12, my mom took us to the library in the town we lived at. And I was looking through the cd's section where I came across Black Flag's "Damaged" and the Anthrax double disc discography. Of course I had already heard of those bands and was pretty aware, but man just seeing that cover of Damaged definitely left quite the impression. When I picked them out my mom made this very specific face like "are you fucking serious?" Haha, but she still let me rent them anyways and well, here we are!
That was kinda the beginning of me getting into punk for sure. Definitely had my street punk era but that didn't last for too long. Definitely got into the UK 82 but then started discovering more of the US punk stuff from the later 70s, (dead boys, dictators, real kids etc.) then got into oi and d-beat (last resort and discharge had huge influences). I think it was when I was 18 or so when I saw this band from Tacoma called "Sojourner" and they did a cover called "mad at the world" from the band YDI. I instantly needed to hear the original, and once I did I spinned the whole 7" over and over again. Been one of my favorite 7"s since then and YDI has become a major influence on me and my music. But in all realness it's very hard to say what exactly is like my most favorite record to this day, there's so many and so many different kinds of music!! I mean, shit, Reagan Youth I'd say is still one of my favorites since I was 15! And there's so many good hardcore and metal from all over the world!

**You were saying you judged the book by it's cover (Black Flag's Damaged sleeve…). How important are punk graphics and record covers to you? Like the Reagan Youth vol 1 cover or the YDI bold / stones logo?**
I mean they're important, but again it's not the most important thing. Obviously to me, that would be the music itself. But I will say, if a record has art that is very much intriguing or just wild in general, I may feel the curiosity a bit more ya know? Like specially when I was a kid, I didn't have the internet but the shitty dial up until I was like 16, so downloading new stuff was not the easiest. So unless it was a band that someone told me about prior, I was kinda basing it all off the name and the artwork. Like I knew who Discharge was but wasn't super familiar yet other than fight the system, fight back ep. So when I saw "shooting up the world" I was like "oh fuck it's this band, I gotta get this!" And then not being super stoked on it after the fact haha, but the artwork stood out.
Now that there's the internet, it's not quite like that. There's definitely some of my more favorite records that

are amazing, but the artwork really said otherwise (obviously I won't name any of those bands). But if it wasn't for others telling me it's worth listening to, or me just forcing myself to still check it out, it's very possible I would have never checked it out. Or I would have just been super late to the game (which also happens haha.). To me personally, I think it's important to have artwork that at least connects with your sound and fits the concept. If you say my band is wild and nuts, well I'd expect the artwork to kinda match that. It's like half of the equation, your stamp to your noise. And same thing with those records too (YDI, Black Flag, Siege etc.)! I have to say the Reagan Youth 'volumes' always tripped me up when I was a kid, like I wasn't sure if these people were nazis or not until I actually read the lyrics and started to understand what satire was. Those covers obviously were within its time and definitely wouldn't pass these days, but it definitely opened the viewers eyes and ears to what David Rubinstein's actual message was. I believe that message was the debunking of what the true American values really are, especially under the capitalism/system manifested from the views of white supremacy. Very smart lyrics in my opinion.

**Fuck I know! To this day, when I listen to Reagan Youth, I still hide the record covers for my kids… So where would you place Reek Minds when it comes down to the music?**
To me it's just hardcore with a mixture of all our influences and styles, and the more we write the crazier the songs get but the foundation and structures of the songs have become more solid. Kinda becoming more comfortable with our style. Recently 11pm did a write up for the record, giving out the description of 80's mixed with the 90's power violence sound. I personally wouldn't use that term to ever describe us, that being said I totally get why we would fit under that genre, especially looking back at all of our music history. We've all played in very influences based PV or 80's hardcore bands since we were kids. Even when I met these folks, I was playing in a band called "mysterious skin" which could very easily be described as power violence. Maddy and Matt have been playing fast style stuff/PV shit since they were kids too, Matt playing in a band called "No Crosses" which was straight up a PV band for sure.
And then we had our bands that followed that more 80's guideline. We got John who played in NSU (nasa space universe) which definitely added to the crazed dynamic of our sound giving it more of that 80's hardcore vibe I think. And I think him and Matt have a familiar way of writing since they also both are in "Suck Lords" so I feel they have that understanding and progression when it comes to writing riffs. Maddy is also an insanely good guitar player and also adds a lot to the writing board, especially when it comes to bass parts and ideas about the structure of songs etc. Quintins drumming really sets the pace obviously. And being a drummer and one who has been playing for years, Quintin has the most consistency out of any drummer I've ever worked with. He writes amazing parts that fit perfectly within the chaos. I don't think he ever intended to do like the whole PV style blast beats or anything like that, I think we just wanted to keep speeding things up and that's what we got.
No Deal posted the 7" just last week and I think he kinda nailed it with the description, saying he definitely got 2003-2006 vibes. I mean looking at what bands were developing at that time (Cold Sweat) and that those bands are definitely an influence, I'd say that's pretty accurate. When I was 18-19 I played drums in a power violence style band with Ian Shelton who now plays drums and writes music for "Regional Justice Center" and holy fuck that RJC stuff is brutally insane and I think personally he has revived that old school PV sound. If ya haven't yet checked out that no "crime and punishment" LP, that thing will rip your head off! I definitely don't wanna knock on PV or bands involved or influenced by that era. Like with that crossed out song "He-man" every time to this day I hear that song I just can't help but to head bang as fast as I can without trying to flail around the rest of my body haha. So for those bands who are still carrying on that crossed out vine, I thank you!

**How important is Reek Minds (the band members, the position you're taking within the band, the music, the lyrics…) to you personally?**
So with all of that, I would say it's very important to me. And I think I can say that for everyone else in the band as well. Drums have always been such a strong outlet for me, my main line of expression. But when I switched positions and was given the role of doing vocals, I would say it definitely gave a new light to how I express myself and my perspective of this fucked place. I've always felt kinda outta place my whole life, even in the punk scene and part of that is definitely caused from my own neuroses and anxieties. Doing vocals and writing has been a major part of my therapy, my release, pure unfiltered expression. It's my healing process. It's how I can release all this anger, fear and frustration that just clings on to and lingers in my head causing all this pain that just weighs me down throughout the day. And saying that, my band mates have been nothing but supportive of my mental health, my lyrical content and over all my performance and involvement in Reek Minds. No one's role is greater or better than the others. We're a unit, a family. I can be vulnerable and it is received well by them. Unfortunately I have been in bands where the communication really lacks and intentions with that are questioned, and as the person I am I just can't be a part of something that lacks such an important part. And that's not the case with this band. We're all on the same page, we always come

to agreements on the songs, art work etc. and we all talk pretty regularly which is great! I don't feel like a stranger, like they're my job and I have to deal with them and they have to deal with me kind of thing. No one wants to feel that way, especially in a band. But yea definitely nothing but love for the other folks. We're a commodity to one another and it really shows in the song writing.
And our sound is, well our sound! And going back to the first question when I brought up how no deal and 11pm had described us and honestly it's pretty accurate. Obviously the 80's era is where we get most of our ideas and is the most prevalent of styles we incorporate. Especially after listening to Offenders "we must rebel" where you can hear a very big influence. From the groovy but still aggressive bass lines, shattering frantic guitar squeals, and pounding drums that is not a force to reckon with. That record has also had somewhat of an influence on my lyrical context as well. With that said, going back to YDI's "a place in the sun" 7" has always chimed so fuckin well with me for years. And Jackals lyrical content and stage performance has always been an influence for me. "Dead stare" from our first 7" was definitely following the concept of "another day" which has always been my number one track. Take those two and mash them together with No Comment's "downsided" Citizens Arrest's "colossal" and Cold Sweats "severed ties" lp and yea, I think you get the manifestation of Reek Minds.

**You were saying earlier a cover should connect to the sound and concept of the band. The cover to the latest Reek Minds EP is a guy pulling his face down, reddish eyes, hair missing. Cover to the s/t EP has another bloke with his head exploding... You just mentioned your neurosesIs and anxieties. I'd say Reek Minds is a very personal band. Coming out on all these topics ain't that easy at times, right? How do you feel when shouting those personal messages live to people that don't even know what you're talking about? Do you explain songs during a Reek Minds set?**
So with the artwork, it most definitely is a tribute to my concept of writing, which is mostly about my mental health, but also the major contributions to mental health in general, not just me. With the first ep (artwork had the monster ripping through the dudes head) Cameron Thomas, who does the art, originally drew that kinda just for me and him (out of our love for Frank HenenIloter films like basket case/brain damage). Brain damage being one of my top favorite films, it influenced me to write a song about brain damage and use the art work. And the second ep is actually a picture of me posing haha. Kinda my whole feeling through most of 2020. Me and Cameron are extremely close and share a lot of the same neurosis and life challenges so it really helps to work with someone who knows and understands you and what you're looking for in art.
As for performing live and singing those lyrics, I feel well, pretty fucking great. To expel the thoughts rotting my mind outward is pretty exhilarating quite honestly. Especially expressing it the way I feel (pissed off and crazy hahaha) which now that I think about it I find it funny how people thrive off wildness during sets, but probably couldn't handle it if not at a gig. And the thing is we all deal with emotions differently, but writing songs about personal things can be a healthy way of being vulnerable and getting your thoughts and voice out. Unfortunately not everyone writes or thinks like this, you can tell if one's lyrics are not about themselves. Could be an indication that that individual may be dealing with some insecurities that can't be exposed to the public. That's obviously a huge problem with how we communicate honestly. But that's neither here nor there, just kinda my own observation. And I'm definitely not saying everyone should write every single lyric about themselves. In the newer 7" most of those songs are external, directed more towards my feelings based on our society, major economic issues. I feel like a lot of my frustration and fear are definitely derived from the global issues we face. Especially the ones we are currently dealing with in this country. And I can only assume that the folks listening can understand and relate.
Even though I personally feel corny with that, I don't want to knock everyone who does or has done that. I've played so many shows where the vocalist of a band brings up very dark and serious shit during a set and regardless of how everyone feels, I take that shit seriously. Sometimes we gotta hear other people's struggles to gain an accurate perspective of it cause it's real and it happens and it happened to them. And with that, that takes a lot of courage to put yourself on the spot and us as the crowd, should always respect that. And there's so many bands that bring up current issues, I've heard multiple bands even bring up global economical issues, like with Israel or what's been happening in South America. This shits important and it should be talked about. So I guess it goes both ways with that, it's not so black and white. Really depends on what you're talking about I guess. I've done this thing in both records where I'll only write lyrics to one song, and based on reviews and what not, I can tell that kinda bummed some folks out hahaha. Which actually is a cool thing cause they care to read my lyrics.
I guess I just wasn't ready to be that vulnerable yet. See, I even have a hard time expressing myself, it's fucking scary man! A lot of us don't necessarily like attention, and are afraid people will look at us as being "too emotional" or "too vulnerable" which for me, sets off a whole series of negative thoughts even towards myself. But it's something I'm slowly gaining courage over. We are in the middle of writing currently, and I feel more inclined to actually write out a whole lyrics sheet. So for the folks reading this, sorry for the little tease on the last two 7"s but I'm saying that you'll all get your own little lyrics sheet in the next record. :)

**So when you're talking about a lyricsheet in the next release, does this mean you're working on that next release already? What can we expect?**
So we are definitely still writing and definitely will be putting out a next record. It's gonna be a minute, lots of work to do. Now, I'm not gonna say too much about it other than we plan on recording sometime this summer (hopefully) and that it's gonna be a real special one. It's gonna be a good time. But till then, hopefully those two 7" aren't getting too dull for ya, be patient!

**Those never get dull! Hey Tyler, I truly enjoyed this chat! Thank you for being so open and taking the time to answer my questions. I hope this pandemic blows over pretty soon and we can hangout in person in the future. To end with maybe this: You were talking about the economic issues your country is currently dealing with. What do you think is needed (even globally) to get back on our feet and start looking ahead again? Do you have some specific things you're looking forward to?**
Now that is a seriously good question, cause unfortunately I don't really have an easy answer for that. Because even with the pandemic "slowing" down there is still so much that is in Turmoil. People have and are still being affected by Covid, and just the harsh side effects of capitalism In general. Poverty is still growing, numbers of people being shot and murdered by the police are growing. The rich are still constantly manipulating and exploiting the rest of us and turning us on each other. People are left desperate and vulnerable, specially those who suffer with drug addiction and mental illness. Shootings here in Portland have even skyrocketed over the past year insanely. And not only here but also just looking at the whole world right now. Everything from what's going on in Columbia right now especially in Cali, and the situation in Israel right now with Palestine that has been going on for years and years and people are now seeing how fucked this is. And we, the United States, are completely responsible for it. And that's not ever gonna be up for argument with me. We fund these governments to do this shit. And why? To keep capitalism alive. And we do that by keeping allies strong. And what those governments are doing to their people, our government is also doing the same to us as well. The United States is the biggest tumor of it all, spreading its poison to the rest of the world, planting its seeds to those who would also fuck over hundreds, thousands, millions of people to be on the upper half of the realm. Capitalism is literally gonna fucking kill us all if we don't stop it. And how? Well that's the problem, I don't know. I only see it getting much worse before it gets better. The scary thing is how much worse till then? How much longer can people turn keys and eyes from the truth? The rich are fucking killing us. So how much longer are we all gonna let them get away with it?? I guess only time and events will tell.
Of course I'm looking forward to shows again, I guess I just don't want everyone to go back to "normal" cause everything is still getting so much worse all around us and we need to keep being involved and discussing this shit. It's not always easy but it is important to talk to those who are fed lies and false narratives. But to be honest, the only way I see this place ever getting better is by literally burning it to the ground and starting fresh. Cause I just don't really see the Finish line.

**I hear you, a tough ride lays ahead of us. I do hope that we find a way to restore some balance and that we can look forward again, it's been too long without musical prospects. So I do hope to see you guys on some tour through belgium. Thank you so much for this Tyler! This has been enlightening!**

Picture by CeCe

Picture by Rodrigo Garcia Degradillo

# GOLPE

**I was instantly sold when I heard both Golpe promo tapes. The sound, the riffing and the italian vocals, It felt familiar, like I heard it before. When I found out it was Tadzio from Holy / Komplott the puzzle was complete. I always liked Komplott better and I feel Golpe is taking more from those Komplott vibes rather than from Holy. But don't be mistaken, Golpe is a stnad alone. And I mean that literally, Tadzio does everything by himself, friends are there to back him up on live occasions (if there are any). Knowing what Tadzio stands for it felt right to ask him about how he apporached the writing and recording process for "La Colpa È Solo Tua"...**

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**Hey Tadzio, what's up? How's life been treating you (pre and post start of COVID)? You're a vegan chef (or sous-chef) right?**
Hey Kristof, thank you so much for the time you're and effort you're putting in your fanzine and in this interview. I truly appreciate this! Life is treating me pretty well, I must say. I haven't been working that much in the past year for obvious reasons, but I enjoyed my work free time, and I tried to spend most of it being productive and keeping myself positive. The record I've done with GOLPE probably wouldn't have been possible without all the spare time I had during the quarantine(s). I am a Chef focused on plant-based cuisine, I have been following the vegan lifestyle for the past 18 years and I am lucky enough to cook to make a living, which is what I love.

**When did you realise living a vegan lifestyle was the best armor for you? And when did you realize becoming a vegan chef was what you wanted to do? Do you cook vegan with your mother or family on occasions?**
I quit eating meat and dairy when I was 19 (I'm 36 now), I was sharing a flat with some friends which were animal rights activists, so it felt natural to give it a try, sharing food with them. They were very friendly and not the kind of people that were judging me for eating animals. It was a choice I made and it felt less complicated than expected, after experiencing how they were living their plant based lifestyle.
I have never felt (and still don't, right now, sometimes ahah) that working in a kitchen would be the path for me, I ended up cooking since it's one of the things I like to do more, and I was lucky enough to have people enjoying it and supporting me in this thing. I still have trouble defining myself as a "Chef", even if it is what I am. I am not that kind of person that needs to be labeled, I simply enjoy what I do and I hope that who's eating what I create is enjoying it as much as I enjoyed the making of it. I am also very lucky to have the best family, my sister became a vegetarian after a couple of years I became a vegan, my parents aren't, but they're always been very supportive and comprehensive. I usually cook for my family everytime I'm back visiting them, it's something that I always enjoy, and it's lovely to see that everybody is happy to have plant based food on the table, with my presence but even when I'm absent.

**I'm getting in touch because of Golpe off course, no michelin stars to earn here. Tell us about Golpe. Is Golpe more in line with previous efforts Holy (a little more darkened HC) or Komplott (which had more of a D-Beat Rawk Punk vibe)?**
GOLPE isn't good enough for a Michelin star, for sure! Anyway, that is not the kind of cuisine I'm really into, I am not into career, I don't see myself as a gourmet chef, I love cooking and the cuisine I love the most is the simple and traditional Italian cuisine (I wanted to point that out just to be clear on this matter!).
Anyway GOLPE answers to my need of playing and writing music. I have been very busy with my previous bands (especially with HOLY, which gave me the opportunity to travel and tour intensively around Europe and the US for 4-5 years of my life), but I see GOLPE more as a new chapter starting from the ashes of KOMPLOTT. I have been writing the music for almost all the bands I have been playing with in the past, and with KOMPLOTT I've also done the lyrics, since that band started as a HOLY-side-project with Giacomo (drummer in HOLY, TORSO, SHEER MAG etc), so at the beginning it was just me on guitar / vocals, and him.
What I realized after so many years spent playing in several bands is that it's not always easy to find good balances between the people involved in a band. Sometimes I found people not on my same page from several points of view, and most of the time.. I am a pain in the ass! I know what I like and I know what I don't like, so sometimes it is difficult to share a path in the writing process, with people that have tastes different than mine. After the HOLY (and consequent KOMPLOTT) breakup, I have been very focused on working for the first time in my life, so I put the idea of a touring / active band on "hiatus" for a while. During this period of time I have been playing (drums) for a while in an Oi! / street-punk band (called SEMPRE PEGGIO). This project didn't really represent my purposes, it started only for fun with some friends. So I dropped this band to focus more on the stuff I like the most, which is hardcore/punk. So I asked myself: why shouldn't I try to do something all by myself this time? WIthout the stress of dealing with people, with organizing practices, with organizing shows and tours. It may sound more misanthropic than it is, but here I am.

**Are you still in touch with Giacomo? Really cool what he's doing now huh? No plans to come together and play again? Maybe when he's on holidays in Italy someday :-)**
Me and Giacomo had some troubles right after we quit playing together, some years ago. I think that the both of us were facing a lot of stress for different reasons (him, moving to US and starting a new life overseas, me, focusing on my job and trying to make it work). It has been hard to keep our relationship working sometimes, since we both have peculiar personalities, but we love each other and I have a high regard for him. We started to talk again a couple of years ago. I have been hearing from him on a weekly basis, since he moved back to his parent's in Vigevano (his hometown, a small city close to Milano) some months ago, waiting for things in L.A. to start again. I think he is one of the best drummers I've been lucky enough to play with, and I was so happy for him, watching live videos of the bands he's playing with right now, he got better and better. We talk sometimes about some musical projects, but nothing has happened so far, we'll see!

**Glad you guys are on speaking terms, life's too short ;-). So, Golpe. A solo effort. How do you approach songwriting and recording? Why exactly did you want to do this solo?**
As I already mentioned I wanted to give myself a try, I never recorded a record all by myself before, so I wanted to give birth to my ideas being behind every aspect of the production. I really enjoyed learning to play drums, while writing this record, and most of all I enjoyed singing for the first time, since in KOMPLOTT I have written the lyrics but the vocals ended up to be done by our friend Mila (GIUDA / AGIPUNK).
The process that brought "La colpa è solo tua" to birth has been long and not very easy, but I like challenges. It started basically with me having some riffs, and wanting to play them with someone. This project wouldn't probably exist without the help of my good friend Luca (previously guitar in SKALP and KOBRA, and actually in SPIRITO DI LUPO), which I started to play with, just for fun in the fall of 2018. Luca is the person that made me want to start playing again, we felt connected and on the same page immediately. Everything was immediate and easy with him for the first time in a while. We played together a bit, and those ideas ended up in the songs on the Demo I've recorded in 2019.
After that I was literally ON! I found out what sound and what kind of music GOLPE should sound like, so I started the production of some other songs, all by myself. I usually write the riffs and the song structure. I put those riffs on tape, and play drums while listening to them (but I usually think about drums together with the riffs, so the most difficult part to me is to be able to play the drums I have in my mind). Lyrics come last (and it's probably the hardest thing to me, since it's very difficult to please myself lyrics wise).
Recording is the same: I have recorded drums, while listening to the riffs, and after that I'm playing the other instruments and vocals, like the "normal" bands do. It's just more stressful since everything depends on yourself! When we play live, I sing only and have asked some friends to play drums, bass and guitar (Luca is on the live lineup). Since everything is written by myself, it's so cool to have this "freedom", the freedom of not having a fixed lineup: this gives me the opportunity to play/tour as much and whenever I want.

**So you learned how to drum? Fuck. So you followed a course? Or just bought a drum and dived into the deep?**
Basically I started playing drums as my first instrument, when I was 13 or 14. I've done a year of drumming lessons, but I got bored very fast, and I didn't feel it was the right thing for me. So I moved to bass and then guitar. Basically I haven't been playing drums between the age of 16 and 31, so it was kinda difficult for me to learn again how to do it. I am still not very happy about my drumming (ahah) but I really like the fact that the more I play the better I become, it's like sports, from some kind of point of view. I am already writing some new songs (I have done 6-7 songs already) and playing drums is something that I enjoy a lot. I have never had a proper drum set, but I have a shared practice place where I can go and play.

**That's crazy. I recognize a lot of what you're saying there! Now let's go back to the band name. Golpe means 'coup' if I'm not mistaken? What kind of coup are we speaking of here?**
The name has been given by my friend Luca, we both just liked the sound and the meaning. Golpe is a Spanish word which means a military action to take the power. We don't mean to do anything like that, we just liked the sound and meaning, matching perfectly with both the music and the lyrics.

**I was thinking of how I like the idea of us (the people, the punks, the activists) taking over power, having our 'Golpe'. Makes me feel like I'm part of a united HC Punk scene. Would that fit your Golpe idea?**
I think that this would be just great. Feeling a sort of unity between countries and people all around the world, this is what I mean when I always feel home wherever I am, if I'm at a punk show. So I totally agree.

**The show thing is spot on! I guess a lot of people will acknowledge that. But no shows for the moment so records instead. Tell us about the release of that "La Colpa È Solo Tua" LP on Sorry State records? The title means something in the line of 'your mistake and yours only'? How did you get hooked up with Sorry State?**
As previously mentioned I really care about lyrics, I feel that punk music can't be disconnected from a message and a meaning. This record represents my feelings, my thoughts, my beliefs and my attitude 101%. "La colpa è solo tua" means "the fault is yours only" (inside every LP there will be lyrics available and a political statement both in Italian and English, to be easier understood).
The focus of this record is to try to invite the reader and the listener to take responsibility for his/her actions. Everyone is responsible with his/her everyday choices: those choices can build a better or a worse future. What

I wanted to say writing on the title track lyrics (also the ones in "Il Tuo Futuro") is that we need to have a critical point of view to make things happen, complaining isn't useful, only specific actions can help and make a change. Every choice we make everyday makes the difference: what we decide to buy or to boycott, what we eat and drink, what we wear and buy, etc. We all have this power in our hands, and it saddens me a little bit so see that sometimes in the punk scene this "critical attitude" has been lost. I feel like the punk community sometimes is more into fashion, rather than politics, as it would be supposed to be.
"Nato Colpevole" and "Servo Del Potere" have been written after the George Floyd killing: I can't stop being angry and sad for what has happened and for what is still happening. Other topics on this record are the damages of the institutional state and religion, and generally I like to talk about self motivation. I don't like to complain and I don't see it as productive, I prefer to see things in a proactive way. And this is what punk has taught me since day 1. The things most of the time won't happen if you won't put effort in making them happen. I am also so happy to do this record with SSR, this label has meant a lot in developing my musical taste, and I have been loving this label since forever. Daniel (owner of SSR) replied to my request and things just started that way. He and all the crew work constantly to make things happen in the best way possible, I love their sincere and lovely attitude, and this truly makes the difference. Can't wait to finally meet Daniel and the crew to thank them in person, once all this Covid nightmare will be over!

**When I read 'the damages of the institutional state / religion' I can't help but ask, can you get a little deeper into this? How do you look at this being close to the religious center of the world?**
Most of the times the decisions that are taken by Italian politicians are influenced (in a bad way) by the presence of the Vatican State inside this country. In the past centuries the Vatican has made the freedom and progress for people living in Italy only worse. From the liberalization of the drugs, to the regularization of the sex working, from the legalization of the abortion, to the promotion of condoms, the Vatican has always done its best to make things even more difficult. So I can't say anything but bad things about it!

**What I love about Golpe (besides the music) is the fact that this is a solo effort on all levels, with the help from some friends. Like the Artwork is your concept as well, describe the full package (front and back cover + inlay poster) to the readers that haven't seen this yet. It is a true piece of art!**
The whole record speaks about self consciousness, about taking a stand for what you believe and for what you want to change. I really liked the idea of having the roots in the political iconography of the Anarchist movement, but at the same time I somehow tried to give it a modern touch. So I have picked up black and red (like the colors of the Anarchy flag). Besides the front cover (that in my opinion synthesizes how the world is being fucked up by ourselves, since it's because of what we eat, buy and drink, that we ended up in a situation of global warming and constant pollution), a lyric sheet (both in Italian and English) and a manifesto that is a sort of statement of what Golpe means to me (in both languages, as well) are included in every record. I truly hope you will enjoy it!

**By what I've seen of it I'm dead sure I will enjoy this one! Environmental issues are a big thing for you, you're a vegan chef and by doing so trying to reduce your eco footprint. You are including a manifesto to promote a conscious lifestyle, one that starts with yourself. But isn't that kind of like preaching to the converted? I mean, us HC pUnks are quite aware of our environment, don't you think? Or are you also active with your manifesto besides the punk community?**
Thank you for asking me this, since I really care about not being a pain in the ass, while talking about these kinds of things. The Manifesto I have done is a statement that I have felt the need to release, since I have been feeling that the hardcore / punk scene nowadays is not like the one you are describing. I don't like to "preach", but I'm feeling that sometimes we're losing focus on something that is in front of our eyes. I don't feel (I'm talking mainly about the Italian scene) that the punk community is aware of making a change like it use to be back in the days. A reminder is something that can be useful anyway. I believe of course that bringing those ideas outside the punk scene would be the only way to make a real change, but I also believe that changes start from small amounts of people that want to change things.

**Aaight, I want to thank you for your time and your sincere answers! And since not that many of the people I interview are also cheffs I wanna end with this one: What signature dish of yours do we need to try at home? Can we find your recipe on tik tok? :-)**
Haha yes I have a tiktok page, but I feel kinda ashamed of having made it. I am not that hooked to that thing, I am using it only to promote my work. Anyway, if you have some time to waste, you can find some recipes over there, search my name.

**Will do! Thanks man!**

Picture by Rodrigo Garcia Degradillo

# RATED X

**I've been following TP and his musical efforts for quite a while now (I can assure you there's quite a lot to follow) and it was all killer no filler. When he dropped Rated X I just had to ask him a couple of questions. I stripped down to the bear minimum, here goes...**

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**Hey Man, so Tom Pimlot is back with a crushing new project and record. Rated X is the name. Is this a solo recorded effort? And is this a logic follow up to what Violent Reaction did? Or do you see Rated X as something completely new?**
Rated X is not a solo effort by any means. Rated X is the people's straight edge band. It comes from the straight edge, is for the straight edge and belongs to the straight edge. If you're with us, then you're with us. If not, then you live with your choices. I'd also say that Violent Reaction was its own entity and existed in a different time and place.

**On your instagram account you posted the following about 'United Front': It's the straight edge HC record I always wanted to make. What made this idea, this record so special? And why did you keep sitting on it?**
Well, we can kinda take it back a step here. I also wanna say, I'm not suggesting my other straight edge bands have missed the mark. Far from it. I'll happily sit here and say that VR, Obstruct, True Vision, Regiment and Standpoint all fuckin' rocked. Payday continues to rock. If you don't enjoy the shit you make, then why bother eh? VR was kinda close in sound to Rated X, but the influences were a bit wider with the UK82, Brit punk and hard rock influences amongst the USHC worship. Charlie and Nick really helped shape that band into its own thing to be honest, they're amazing. Even though they're younger than me I defo looked up to them, and still do. Rated X is a kind of different beast, a bit more focused in sound. It started in a very similar way to Youth Of Today, i.e. not much of the hardcore that we wanna hear, straight edge is in the toilet, (nu)metal and alt rock all around…the time is right for fighting in the street!

**I totally understand what you're saying. And definitely hear the YOT approach in bringing the message. But music wise I can't help but hear a lot of NWOBHC, which is normal cause that's what you've been doing for the last 15 years or something. What records have you listened to to create these songs / this sound?**
Haha yeah I guess a lot of our previous bands were mining similar kinds of sounds, and I do seem to write and play in a certain kind of way, cause my brain doesn't work properly. I'll be honest, there's not too many surprises in the influences list. Of course there is The Abused, Straight Ahead, YOT, Uniform Choice, Agnostic Front, Antidote, DYS etc, but as fans of all kinds of stuff there's always some outside influences that show through. I'd say that shit is as far apart as Krakdown, AC/DC and KRS-One has influenced Rated X in one way or another too.

**So how does this work, a solo effort from a multi instrumentalist? Can you describe the process from the first riff in writing a song to recording the whole damn song in the studio? And what part (instrument) do you enjoy the most?**
Any songs that I write for any project just start with me messing around on my guitar or bass at home. I've got hundreds of voice memos on my phone that are just full of riffs. Sometimes I go through it to try and pick out a little bit of some unused song from years ago. There's a couple of Rated X tunes where the riffs date back to 2012! The ones that I really like I'll just play around with in my head for a while, thinking about what parts come first, where a guitar break might be, what the drums are gonna be like. When I've got enough stuff I'll go to the practice room, set up some recording gear and just play the drums to the riffs in my head. Everything else gets added after that. It's not that I don't like writing and practicing with other people, I love that too. I just really like the process of solo stuff, and that I can do everything at my own pace, no matter how fast or slow it that is. Gotta shout out CC for doing all of the guitar solos too, he's the master.

**How important is straight edge to you? I've been straight edge close to 26 years now. Seen people come and a lot of people go, but never really took offense in that. I also never searched to start a sxe band (or project). But you did, so I reckon it's something special to you?**
Straight edge is very important to me, and as a 34 year old adult I'm not ashamed to say it. I've definitely got more embarrassing things to admit than still loving straight edge. It can often be seen as a kind of, "oh, yeah I was into that when I was younger…", type thing, but I don't see it that way. I mean, half the people that distance themselves from straight edge end up trying to be Ian Brown or diving into some other subculture headfirst or something, so the "grown up" thing doesn't really fly with me. It's not the be-all and end-all of my identity, sure, but it's played a huge part in shaping my life and I'm still proud to fly that banner. And it's a legit culture and world view created by hardcore, which is nuts if you think about it. I still think that as a concept it's just as important and relevant as it was in 1982.

**It definitely is as relevant, to me the only thing that changes is the shape of the relevance. The inside sleeve to the record has a SXE wall. Pictures of friends from all over. Was this important to you? Is this record an homage to these (sxe?) friends?**

Yeah, it was supposed to be the straight edge wall of fame. But as is always the way with these things, some people were left out by accident, and others had sadly left the straight edge behind them by the time the record came out. Others I just couldn't find a picture of, haha. As sick as straight edge is, my mates are more important, and I still love all of you sell out bastards. I actually love how the insert turned out, I've never done the layout for a record before so that was cool.

**Let's go back to the record sleeve. The whole 'United Front' lay-out is actually full of references to other (iconic) straight edge records. The cover is you in front of a "spray painted" wall. You're wearing a hoodie and sneakers. The back has construction gloves holding chains… What were the ultimate examples for you?**

I think The Abused is probably our most obvious influence, from the sound, to the aesthetic and the lyrical content. We owe a lot to Kevin Crowley and the boys. Aside from that though, lets see…the back covers of the SS Decontrol 'Get It Away' and DYS 'Brotherhood' records, the first YOT 7" and LP, all the Wishingwell Records shirts, Schism zine and old photos from mid-80s CBGB.

**Something I haven't seen on record sleeves in a long time is the opposite of the thank list, the fuck off list. And there you start with Boris and the Tories. Is politics important forUnited Front, Tom Pimlott? Is it a theme for lyrics?**

I don't really know how to answer this one. On one hand, I feel like the events of the last five or six years have opened my eyes a lot to the importance of having a stance on political issues, especially the insanity that was 2020. I used to just ignore everything for the most part, but I realised that this was a luxury that not everyone has. Similarly though, on the other hand, does the world need to hear my views on social issues? Yeah I've raised the lefty flag for Rated X with the songs about Brexit, creeps and 'gammon' (British slang for red-faced old racist/sexist/homophobic etc guys), but we're just a straight edge hardcore band. Does the world need another straight white guy yelling at them about how to act? I'd rather leave that space to those who need it to be honest.

**Something else from the actual thank you list, something that always brings a smile on my face. Soccer. You're an Everton FC fan. What is it about soccer that makes your heart pumping? IS it as important as straight edge?**

I can't explain it. It doesn't make sense. I don't play for Everton, I don't know any of the players, I didn't achieve anything if Everton win. But somehow this football club can dictate my emotions on any given matchday and have me screaming in my seat. I don't want to front like I'm the world's biggest football fan, I haven't been to Goodison Park since I was a kid and I don't often watch games that Everton aren't playing. But I fucking love Everton. Both sides of my family are Everton supporters as far back it goes, I watch the games with my dad and grandad, it's so sick. Sometimes I wonder if it's influenced the paths I've taken in my life. Everton are the underdogs in our city, always in Liverpool FC's shadow. I feel like I've taken that underdog kind of spirit with me into punk, hardcore, BMX etc. As an aside, we beat Liverpool at Anfield a few nights ago, for the first time since 1999. UP THE FUCKING TOFFEES!

**What does the foreseeable future hold for you and Rated X?**

We have a 7" in the works and who knows, we might even play a gig once the plague subsides.

Drawing by Nicky Rat

Picture by Todd Pollock

# PEACE TEST

**When it comes down to fast and heavy music Peace Test is top of the pops! Everything about their songs feels meticulously crafted. Now, I didn't use the term power violence but let's be honest, if one temporary HC Punk band can use the tag power violence then it's Peace Test, right? The collection LP should hit the euro streets pretty soon and with the new PRY LP on the way I thought the time was right to sit down with the lads. Thank you Cedric and Jeff for everything!**

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**Peace Test to me is being hit by a ten ton truck. Heavy sound, Fast riffs mixed with lot's of stompers and angry growling vocals. In my imagination I see the spit in the air, Nolan sounds rabid! Hell Yes! So where did you guys get the mustard? What does Peace Test mean to you? And how would you describe PT to a nitwit?**
**Jeff:** I'd say, at least for me, I pull inspiration from everyday life. There's so much anger, anxiety, fear, and hate in life — you have to channel it, put it in everything you do. As for what it means? Release. And Peace Test is full-nitwit music, so do you really need an explanation? It's an expression of our hate.
**Cedrick:** Thanks for that description! I love the fact that everyone compares Nolan to a rabid animal. Hmmm - I think that I'm mostly inspired by my bandmates. Being the youngest in a band of older-heads is a really cool thing — I'm surrounded by people that have a bunch of experience playing in hardcore/punk bands, and I really get to feed off of that energy and absorb it all. Jeff's answer is pretty accurate to myself as well. A lot of our songs (and I think, hardcore as a whole) are inspired by raw human emotion.

**I think we are all looking for those raw emotions indeed, and boy, we were tested this last year! How did the whole pandemic through BLM and the protests, the decolonisation, presidential elections and an eventual new president and vaccinations affect Peace Test?**
**Jeff:** Despite being stupid people, we're all politically inclined, primarily leaning toward radical left. The situations happening around the globe and within the US specifically have driven a lot of anger and frustration. This will absolutely come out within the music and lyrics of PT. Humans are a virus, the earth is trying to rid itself of that virus.
**Cedrick:** Everything that we've been through this past year has really frustrated me & been a constant source of anger and frustration, especially as a BIPOC. As Jeff said, I think our collective frustration has informed a lot of our new music, which I hope will help bring some societal ills to light.

**So you're saying you're leaning towards the radical left. What does that mean for you. Is it important for you as a person (Jeff) or as a band you're a member of that you guys are active? Like protests and speaking out in the open about this? Like I was talking to Tom in the previous issue and he felt this has made a gap between him and his rather conservative parents. Do you recognise this? And Cedric, have you (as a BIPOC) encountered police brutality to your person?**
**Jeff:** For me, radical left has always been human/animal-oriented. Standing in strong opposition towards both fascist government and fascist individuals. As an individual I am active, but far less so than I was in my younger years, not that I don't still take an active role, but I'm no longer throwing everything I can get my hands on at cops, but I will 100% still beat the ever-loving piss out of a Nazi. I will always be speaking out against oppression and making sure the voiceless have a voice, as well as standing behind my fellow humans in any form of fascist oppression. My parents have always shared the same radical left politics that I do (Minus the animal liberation stance. I love them, but they're still a bit ignorant in that way), so it's never been an issue, especially when I was in my teens, coming home after being pepper-sprayed.
**Cedrick:** Thankfully, I have never experienced police brutality firsthand, but I have been racially profiled before. It's a very degrading feeling, something that fills you up with all sorts of anger because you have to come to the painful realization that there's truly nothing that you can do in that moment that will protect you. You're helpless.

**Well It feels good to read that there are Jeff's among us, and I feel so angry about the what you're describing Cedric. I hope we can keep up pointing out to the world that there IS Police Brutality and it has to end. It's still a long road home though…**
**Hey, don't mind me jumping to the music… Peace Test! I kind of like the origin stories so I can't help but ask what your introduction was to HC Punk? What was the very first HC Punk record you owed and do you still listen to that record?**
**Jeff:** First HC record I ever had was the Minor Threat discography CD. My cousin sent it to me for my 12th birthday. She wanted me to get into good music. I blame her for the last 26 years. If anyone doesn't listen to that, they're a complete dolt.
**Cedrick:** The record that really got me into hardcore was Bad Brains' S/T. I still LOVE that record & play it regularly.

**Fuck! I wish I had a cousin like that! A lot of people were introduced to HC Punk with that Minor Threat record. What makes it so timeless? Same goes for Bad Brains btw.**
**Jeff:** Musically and lyrically, all of the Minor Threat songs are so relatable, you hear their influence in every punk and hardcore band, whether or not they know it. The lyrics themselves are timeless, you listen to "Filler" at 14 and you hear the same song that you do at 38. As for Bad Brains, not sure about Ced's opinion here, but for me, they are shred masters, absolute craftsmen. I mean, I can't get down with the anti-gay rhetoric. Or the overt religious

themes, but hey, freak what you feel.
**Cedrick:** I think that Minor Threat's discography is so timeless because the feeling of being a pissed-off, frustrated teenager is so universal. The first time that I heard Minor Threat, I was probably 16 or 17, so all the things that Ian MacKaye was screaming about really resonated with me. It also helps that those songs are catchy as hell. Relatable lyrics, visceral sensibilities, and catchy riffs - those are all of the things that, in my opinion, have allowed Minor Threat to stand the test of time. To me, Bad Brains is so timeless because of their unparalleled energy. They really brought a completely new and exciting dynamic to the genre.

**And what about your local scene? You're from New England. Boston has brought us so many good bands. What about the contemporary NE - Boston scene? A lot of bands around?**
**And just out of curiosity, say your house was on fire, which 3 slabs of Boston vinyl would you rescue on the way out?**
**Jeff:** Boston, really Massachusetts in general, Rhode Island, and Connecticut have been a hotbed for punk and hardcore since the inception of the genres, probably because we're all salty fucks who hate everything. How can you not be when the weather is fucking trash 5 months out of the year, your infrastructure has been crumbling since it was built and your politicians (really, all politicians) are corrupt. That being said, New England still produces better bands than anywhere in the country. Sorry NYC, it's true. I'll take any Boston band over any NYC band. There are a ton of contemporary bands, the minus is that the scene is so segmented that bands from "cool guy scene A" don't play shows with bands like us, we don't give a fuck. We'll play with anyone and fucking smoke them.
As for 3 slabs of vinyl from Boston? My answers are going to be weird: Drop Nineteens - Delaware, Converge - When Forever Comes Crashing, Think I Care - Mongrel.
**Cedrick:** The Boston/New England scene is definitely thriving, we've got a lot of really good contemporary bands - Wound Man, Brother, Restraining Order, Move, just to name a few! I'm excited to see a rise in cool new New England bands after the pandemic.
The three pieces of New England vinyl in my collection that I'd save from a house fire would be: This Is Boston, Not L.A., Deep Wound - S/T, and Bug - Dinosaur Jr. (obviously not hardcore, but a personal favorite for sure).

**Let's focus on PT. I like the imagery to the PT releases and shirts. Dark, dirty and black. Who made the PT artwork? And is aesthetics important to PT?**
**Jeff:** All the art is baby Ced. He knows what's up and how to fit art to our sound.
**Cedrick:** Thanks so much! I make almost all of the Peace Test artwork! I can't take credit for our primitive weapons logo though — that's my favorite PT design which was designed by Zach Silvia. Other than that, most of what you see is done by me. I just love Xeroxed shit & stark, brutal, simple designs. I'd say that aesthetics are super important to PT and music in general. In my own experience, sometimes art is the deciding factor of if I'll listen to something or not. Stuff's gotta look intriguing to grab people's attention.

**I was pleasantly surprised to see you guys did a Black Flag tribute shirt as a fundraiser. How did that go? Were you able to donate a lot of money? Can you explain to the readers that missed this what you did exactly?**
**And on a scale of 1 - 10 how important has Raymond Pettibon been for the evolution of HC Punk graphics?**
**Jeff:** The fundraiser went really well. We were able to raise a grip of cash to donate to various BLM causes. I'll default to Cedrick for specifics, I primarily packed up shirts. Pettibon will always be my favorite "punk" artist. I can't stress this enough. The fact that his artwork spread far past the punk world and has just become so ubiquitous with the underground makes my little, cold heart warm.
**Cedrick:** Thank you for taking notice, I appreciate it! I'm super grateful that the fundraiser was successful, a bunch of people really came together to show their support for Black lives by buying our "Authority" tees featuring a bootleg of Raymond Pettibon's iconic Black Flag "Police Story" design. We were able to raise a little over $850 for our local Providence NAACP and Black Women Speak, a Minnesota-based organization which in their own words, "aims to give voice and create community amongst Black women intergenerationally through the arts, wellness, and education."
As for my thoughts on Raymond Pettibon, I believe he's THE most iconic punk artist ever. I'm obsessed with his work & am so grateful for the inspiration that he's provided me & other punk artists globally. His contributions to punk art are a 10/10 in my book.

**I was listening to the 'Collection' release on Spotify. First thing that crossed my eyes was: 12 songs, 11 minutes. Is there some kind of agreement on length for the songs? Like never above the 2 minute mark or anything? And what makes shorter songs so much more interesting?**
**Jeff:** What's the point of a hardcore song over 1:30? It's a waste of time. The perfect set length is 18 minutes. Leave 'em wanting more.
**Cedrick:** We definitely like to keep things concise. We don't really have any set rules regarding time though. If a song's too long, I tend to lose interest!

**I totally agree, HC Punk should stay fresh and leave you wanting for more! For some reason I scribbled down the title 'Tears From A Clown' on a post-it here. I guess I wanted to know some more on the song like the intro and the backing vocals? How do you decide on intro's and backings (when and who)? A lot of the 'short song bands' tend to use sample's, is there a specific reason you guys use those? All that and I liked the tristesse in that title :-).**
**Jeff:** That one is ALL Nolan. He had recorded the initial demo before putting the band together. I came in and started practicing/playing and recorded the promo ("Egoist," "Cross the Blue Line," & "Neighborhood") onward.
**Cedrick:** I actually joined Peace Test a bit after Jeff, right before we started working on "Uniform Repression," so I'll have to divert to Nolan on this one:
**Nolan:** "The sample and name of the song are taken from "The Tears of a Clown" by Smokey Robinson & The

Miracles. I had written the final lines to the song with Heather in mind to do the part, I felt those words were better spoken from a woman's perspective as the song is written about the abuse of position and power that certain men use. Heather sings in Brother, go listen to them."

**I love that song, and now you mentioned her role in Brother I do recognize her voice! Awesome! And what about new music? What can we expect from the new LP? Musical surprises? It'll be released by RSR And Hate Ape productions Germany / To Live A Lie Records? You worked with both labels before, right? What's important for you guys when deciding on a label?**
**Jeff:** 12-16 songs, a couple over a minute, not many. Guest vocals, gang vocals, some pretty ridiculous artwork, possibly including weapons. RSR/Hate Ape in Europe, for the LP, Lower Class Kids is doing a cassette version in Europe. As for the US, TLAL for the LP, Youth Distribute for a cassette version. Taking over the whole fucking world here. For me, personally, as I was in a band on a "legendary" Boston-based label that tried to pull some shady shit, I look for someone who genuinely loves the band and is not trying to completely fuck their bands over, which I can scream from the rooftops that TLAL/RSR/LCK/YD are all incredible people who pour their hearts into the music and do it because they feel that they need to share the music with everyone.
**Cedrick:** There aren't too many musical surprises on the new LP via To Live A Lie Records, we've kept things pretty straightforward. As Jeff said, we've got a few songs that are over a minute long (but not that much), that's definitely new territory for us. I think we've just got a good, straightforward, HARD, pissed-off record on our hands & I'm very excited to share it with those willing to listen. Aside from the new LP, we have a Collection LP - which compiles our "2018 Demo" and "3-Song Promo" as well as our track, "Fixed" from Atomic Action! Records' "Every Winter Is Cold" (2020) Compilation - coming out on Germany's RSR & Hate Ape Productions. This Collection LP is our first time working with RSR & Hate Ape Productions, and it's been an absolute pleasure. As for our dealings with To Live A Lie Records, this will be our second work being released through them - we had the pleasure of releasing our 7" EP, "Uniform Repression" with them (along with Dayton, Ohio's Blind Rage Records, shoutout to them!) last year & we're super grateful for all of their help & support! I completely back everything Jeff said regarding choosing labels that genuinely care about bands and their music as opposed to other "hyped" labels - labels like To Live A Lie, RSR, Lower Class Kids, and Youth Distribute genuinely care & it shows!

**And can you let me in on some lyrical themes from the new record?**
**Jeff:** Hate, fear, disgust, pushing a vegetarian agenda, the feeling you get from stepping on a Lego in the middle of the night, hitting a coworker in the face with a hammer, stabbing your local Nazi. I mean, I'm reaching here, because Nolan hasn't written more than a song's worth of lyrics yet, but that's what I'm pushing to him. There are no positive songs. Ever.
**Cedrick:** Anger, anger, self-hate, more anger, being pissed, hating things, and probably being upset as well.

**Hate and Anger, feels like a winning combo already! Will you keep the release until it's okay to tour on it? Or will you release, promote and tour when it's allowed (even that means a promotional tour a year after the initial release)? Are you expecting the sky to clear music wise in 2021? What will you do the moment you're all vaccinated and/or this pandemic comes to an end worldwide?**
**Jeff:** To be honest, I think we're leaving that up to the labels. We're looking to record by early summer. Once the world is a bit safer, we'll play locally and do as much as time allows us to. Everyone in the band except Mitty is fully vaccinated and he has his second in the next week, so we'll ALL be fully vaccinated very shortly. Once there's more folks across the world ready, I think we'll be more comfortable, but I'd like to play it by ear.
**Cedrick:** Everything Jeff said is spot-on! We don't have any crazy tour plans at the moment, but I think we'll do some cool stuff once the record is out. I'm super hopeful about the future of live music in a post-COVID world — I think we're (in the US) already seeing a return to normalcy in some respects. As for our immediate plans, we'll be playing some local shows this summer if all turns out as planned!

**Awesome! Really looking forward to that new record. Well then I can only thank you for doing this! Hope to see you guys perform live on Euro soil soon!**

Picture by Todd Pollock

# Los Crudos - Canciones Para Liberar Nuestras Fronteras

Los Crudos must've been one of the first political fastcore bands I heard. I was swamped in H8000 'edgemetal' and while I have very fond memories of that whole period it was the faster, 'powerviolence' bands that my heart beat faster. And the Crudos were at the top. I think it was somewhere 1996, and it was the split LP with Spitboy (anyone has that misspress, where the pressing plant fucked up and put the Reversal of Man 'this is Medicine' instead of Spitboy on the other side?). The Spitboy side definitely was allright, but Crudos man... I discovered their music at the same time as their political message. Martin's screaming totally made sense!

And I choose the 'Canciones Para Liberar Nuestras Fronteras' because of that same message. When I first got the LP in my hands I was stunned by the artwork. Frontcover artwork is an illustration or black and white painting by "Naylamp". This work actually captures the essence of what Los Crudos sings about. You see the working class people taking right in their own hands, you see the barbed wire from the borders and you see the corrupt money man. It's a piece of giving and taking, it's a piece that condemns the possibilty of street violence where corrupt leaders just look the other way. It's a supplication to open our eyes and hear what is common business to people from the hispanic community. I've got the euro press and the booklet starts with a photograph. It's taken on a street corner in Chicago where a boy was shot and killed. The image shows an 'Ofrenda' in his memory. That is quite shocking, but it's the words underneath that are. It says 'This is not an uncommon occurance to us. We have become, in some insane way, accustomed to this'... I was shocked then and still am, 20+ years after obtaining the record... If you have a this record (or you can find it somewhere / anywhere) please pick this one up (again), take out the booklet and read the translations to all songs. This is still relevant! It might even be more relevant than ever...

And there's music! Lado A has 9 songs, 45 rpm, and over in a heartbeat. It's hard to jump from song to song so I decided to try another approach here. Guitar and bass are Jose and Lenin. Jose wasn't in other respectable HC Punk bands but he did shred whilst in Los Crudos. Riffing is not überfast on the guitars but it's thriving. E-chords, with lots of high pitched details. Nothing really special but very solid. Same can be said for bassist Lenin. No other bands besides Los Crudos but very solid in his bass riffing and sound. There are a couple of 'bass only' lines where you can hear the gritty bass sound that adds a lot of thickness to this record. Drums were handled by Ebro Virumbrales. Now Ebro did play in some other notable hardcore bands. Remember Charles Bronson? Or Punch in the Face? MK Ultra or Ruination perhaps? And he's still active in Affront and Dog Flashback (I can recommend both if you dig your hardcore punk raw, fast and heavy!). So if you know Charles Bronson you know Ebro's drumming is tight, fast and it will drag you along the moshpit and leave you like you were hit by a ten ton truck! He's furious, like he needs to break everything on his way. I also love how his snair rolls are über tight and his tom fills sound different than anything you heard before, except maybe in Charles Bronson... And then there's Martin. I think Martin really made Los Crudos, he was the glue that kept it together, it were his vocals that made the Crudos a band you wanted to hear, his lyrics were the one that put punks on the forefront against 'people being illegal', it was his performance that made Los Crudos a wild ride. Martin is an outspoken Gay latino that is loved by the whole contemporary hardcore punkscene. After Los Crudos he went on to form Limp Wrist, and all gay hardcore punk band. Limp Wrist still plays out, shows are sold out pretty fast, Martin tends to perform in leather underwear and it's awesome! He also had the short lived Needles (lasted 5 years If I'm not mistaken). Really liked their approach, that release on Iron Lung records was ace! And more recently he unleashed a first song from the Canal Irrreal 12" due out this summer on Impediment Beach records. It sounds like a Post-Punk / Punk hybrid, very thriving and dark but with Martin's signature screaming! Besides a singer, Martin is also a visual artist. He published books with pictures he took during HC Punk shows. He always seems to push the knob when the energy level is to the max, I strongly urge you to check that out. And he makes this photozine called 'Susto'. A fully screenprinted zine where he uses color to manipulate his pictures...

Aaight. So no song by song walkthrough. I wanted to try something else. I definitely recommend any Crudos release you can find. Open the release, search for the lyrics and read! Please! Thanks.

Picture by Kristof Mondy

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e barricade bij een winkel op de Champs-Elysées. © AFP

# My War

(MY WORDS)

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